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LEARNING TO LISTEN

By means of the
GRAMOPHONE

By

4048-466

PERCY A. SCHOLES


With Introduction by

Dr. JOHN ADAMS

Professor of Education in the University of London



THE GRAMOPHONE Co., Ltd.
Education Department
363, 365 and 367, Oxford Street
LONDON, W.1



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LEARNING TO LISTEN

BY MEANS OF THE
GRAMOPHONE

4048-466

A Course in the Appreciation of
Music for Use in Schools

BY

PERCY A. SCHOLES

With Introduction by

DR. JOHN ADAMS

Professor of Education in the University of London

Price 3/- net

1850

THE GRAMOPHONE CO., LTD.

EDUCATION DEPARTMENT

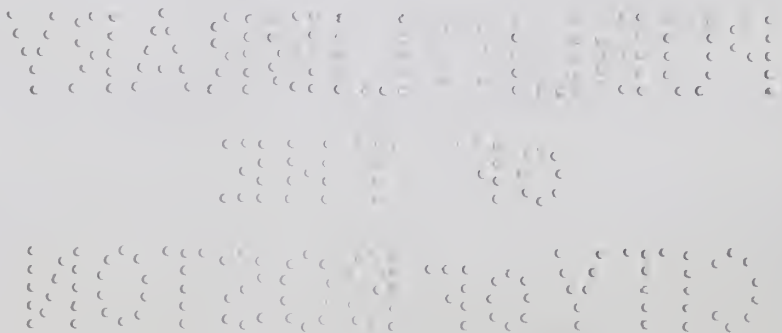
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Dec. 4, 1922

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“In no way can the general refinement of life in this country be more effectually furthered than by the restoration of Music to its proper place in the scheme of our common education.”—H. A. L. Fisher.



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INTRODUCTION.

ONE of the most discussed problems in the history of education is the place and function of music in ancient Greece. Practically the only point on which all are agreed is that we do not to-day get from music all that the contemporaries of Plato did. It permeated their whole life and was regarded as one of the most potent influences in maintaining and raising ideals of civilisation. We moderns are as convinced of the elevating power of music as were the old Greeks, but we are not so sure about how to apply it. Up till quite recently the common notion was that in order to enjoy music properly one had to practise it in some form or other—either by singing or by playing upon some instrument. In school, children were taught to sing not merely because that was a pleasant thing to do, but because the exercise trained them to appreciate music. Of late years there has been a growing belief that appreciation can be cultivated in other ways as well ; that children can be trained to appreciate music by the direct process of listening to it. In his book on *The Lesson in Appreciation*, Dr. Hayward supports this view, and several distinguished musicians have adopted it and are giving demonstrations of how it may be applied in practice.

No difficulty arises where opportunities of hearing good music are provided, but unfortunately the supply is quite unequal to the demand. What is wanted is some mechanical means of bringing really good music within the reach of the myriads of ordinary children in the schools of the country. It is to help in meeting this demand that the present book has been prepared. Mr. Scholes' purpose is to make clear what means are available for the mechanical reproduction of good music, and how best to use what is available. From his wide and successful experience he is pre-eminently qualified to treat this subject. He has not only wide and deep knowledge, but he approaches the matter with an open mind. Certainly he belongs to the new "appreciation" school, but he

recognises the training value of execution in music. wherever talent and opportunity bring it within the reach of the pupil. But the majority of pupils do not have the means of getting practice in execution, and quite an appreciable percentage of them have not sufficient talent to become tolerable executants and yet have the capacity for thoroughly enjoying music if only they have a chance to get practice in listening to it. Experience has convinced Mr. Scholes that the best means of supplying, on a national scale, training in listening to music is the gramophone. No one who has had practical experience, as I have had, of the educational application of the latest development of this instrument will have the least difficulty in accepting what Mr. Scholes has to say in its praise. To be sure even yet the instrument is not perfect. The underlying drone has not yet been eliminated, but it has now been reduced to a sort of running-water accompaniment that does not really interfere with the enjoyment of the listener. On the other hand, it reproduces the actual rendering by the recognised masters of the art.

JOHN ADAMS.

AUTHOR'S PREFACE.

A FEW years since, studying musical educational conditions in America during a short visit there, I crossed the Charles River, that sunders Boston from Cambridge, took a trolley car to the famous Longfellow house, and walked along to the wooden mansion, which next to the White House itself was perhaps the most frequent objective of the enquiring traveller and the interviewing journalist. Its master, President Eliot, then over eighty years of age, had spent nearly fifty of those years in control of Harvard, and had seen all the developments in educational thought and practice which half a century at that busy period of the world's progress had brought with it. In a very interesting conversation he gave me some of his conclusions, and one of these was that music was, as an element in education, of far greater value than had even yet been realised. "A good music school," he said (I give his actual words as I noted them at the time), "gives an admirable training of eye, ear and hand, and imparts an accurate and faithful use of all the senses. It is through a training of the senses to a high degree that the human race has attained all its most valuable knowledge, including the applied sciences of the last hundred years. Music is not physical training alone, but also intellectual and moral training. . . . It is by a wonderful co-ordination of the senses, acting in common with the imagination and the reasoning power, that the greatest discoveries of the human mind are wrought out, and put to do the work of humanity. Music is not a mere recreation, a refined hobby. Actually it takes its place as an education—as a means of developing the human child, of drawing out latent powers and enabling him to make the best of himself. So far from being a special subject, to be reserved for the children of the well-to-do, music is one of the very best things for children who will leave school at fourteen. A musical training is the child's *birthright*, though often he may at present be deprived of it; nothing will more perfectly cultivate the human spirit."

Now President Eliot had a feeling of urgency in this matter that we here do not fully share ; at that time there were eighteen million children in the schools of the United States, and of these only five million were receiving any kind of systematic musical training. This proportion is immensely lower than with us, for throughout all our elementary schools and most of our secondary schools systematic musical training is given, and our problem is merely—can we improve our system? If our training does not tend to the production of the humane results promised by President Eliot, then our system is wrong somewhere. If it is not “*an education—a means of developing the human child, of drawing out latent powers,*” an opportunity of “*cultivating the human spirit,*” it is somewhere incomplete, and this, I think, is actually the case.

The lack in our school musical training, as I have said elsewhere and often, has long been just this—it has not brought the child into touch with masterpieces. It would be deplorable if the encouragement that is now being given to the teaching of what is called “*Appreciation of Music*” were to lead to neglect of the teaching of class singing ; but class singing, as we have in practice found, is not in itself enough, for to limit a child’s school acquaintance with music to what his own ear-mind can grasp, and his own throat reproduce, is cruelly to narrow his outlook.

Yet until a few years ago there was no escape from this limitation. You could not bring an Orchestra into the school, nor often even a String Quartet. The school piano was not a good one and the school pianist was worse. In the best secondary schools, with their full material equipment and highly trained staff, some “*Appreciation*” work could be done, but the mass of the population, as we know, passes not through the secondary schools, but through the elementary schools, and what was wanted, if we were to develop “*Appreciation*” on a large, popular scale, was an adequate and easy means of performance of great music in schools where the equipment was necessarily slender, and the staff did not include any body of musical specialists. This means we now find in the Gramophone, and I, for one, welcome it heartily. With the Gramophone we can at least do something towards giving

the child what President Eliot has sanely called his "birth-right." We can make Bach and Beethoven and Elgar quite familiar figures to him; the performance of the best music can become one of the customary features of school life.

A correspondent in the *Times Educational Supplement* lately pleaded for "the occasional performance of good music in the schools." He was too modest; we should aim not at the occasional but at the regular. A provincial paper, showing real understanding of present-day conditions, has spoken as follows:—

"It is now possible to bring the work of the greatest performers and best Orchestras into every classroom. Thus, school-children would be able to learn as much about a Beethoven Symphony as they now do about the Wars of the Roses. After all, it is as important that a boy should know and should learn to admire the C minor Symphony as it is that he should know about the military exploits of Marlborough. It is more important that he should learn to know the art songs of Schubert and Schumann, by hearing the most able recitalists sing them, than it is that he should learn by heart *Excelsior*; and more important that he should know something about the *William Tell* Overture than he should know that William Tell once pierced with an arrow an apple placed on a boy's head. And about next in importance, from the point of view of culture, to appreciating good syntax, is to know that a good musical work, like a well-written essay, is built of a logical arrangement of orderly phrases and sections."

We may not attach quite so much importance to a knowledge of the once famous *William Tell* Overture as does the *Huddersfield Examiner*, but the general idea is sound, and with the help of the Gramophone the work of Beethoven may be made as familiar as the doings of Bonaparte, and the idea of the logical development of a piece of music as familiar as that of the logical development of a piece of prose. "Music has become to us an unknown tongue," said Sir Henry Hadow lately. "For a very large number of people, to go to a concert, and especially a concert of modern music, is exactly like going to see a play in a language they do not understand. You cannot expect appreciation; it is not reasonable to expect it, in these circumstances." Exactly so! And our business is to make that language so familiar that it is understood by all. Our admirable Walford Davies, now

Director under the National Council of Music in Wales, has said that an expression he often hears is, "I am passionately fond of music but cannot make head or tail of it." We have all heard that same expression. The only means of making the "head and tail" of music clear to the big public is to give them frequent hearings of it when they are young, and with the Gramophone in the schools this is possible.

I admit frankly that the present wide acceptance of the Gramophone as a means of introducing fine music to large numbers of school children, and of giving them some knowledge of its structure and of the work of its various composers, has seemed to me to carry with it a danger. It would be fatal should there come into existence any widespread idea that the Gramophone, by putting at the immediate disposition of the teacher the finest Orchestras, String Quartets, Pianists, Violinists and Vocalists, made it possible for anyone without previous preparation to do what is called "Appreciation" work. In a sense the Gramophone truly does this—but only with the proviso that the teacher himself is content to be a constant learner. Great technical knowledge of music is not an absolute requirement in the case of the teacher who is to undertake instruction which is, frankly, to be given from the *Listener's* point of view; what is demanded is that he, himself, should be an intelligent listener. But to become an intelligent listener means a little study. Mr. Stewart Macpherson, speaking of the aims and methods of Musical Appreciation teaching, has summarised these as follows:—

"We may sum up the whole matter, I think, something like this:—the recognition and grasp of Form or shape is *not* Appreciation. The ability to trace the fabric of the music through its key-relationships and harmonic tissues, its cross-currents of melody or of rhythm, is *not* Appreciation. The power of following the composer's development of his ideas is *not* Appreciation. An intelligent recognition of Period and Authorship is *not* Appreciation. The knowledge of composers' lives and habits is certainly *not* Appreciation. But all such things, in their right place and in their proper proportion, are vital *aids* to Appreciation, and the sum total of them all in possession by the hearer (to some degree, at least) will at any rate give him some sure foundation, and prevent his appraising our beautiful art of music with the airiness and 'cock-sureness' of ignorance with which we are all familiar."

From those last five or six lines it will be evident that he who intends to do Musical Appreciation work must exert himself to get a grasp of the "Form" of music, and an understanding of the main lines of the development of the art. I trust that the present little work will be of service to this very person by laying out for him a definite course of study, as well as of teaching, linked closely throughout to the actual hearing of the typical masterpieces of all ages. I strongly recommend that the teacher should study intensively each piece he intends to introduce to his class, not necessarily in order that he may attract the pupils' attention to everything that he has himself observed, but so that he may select intelligently the points to which their attention should be attracted. Although I have everywhere in this book exposed a good deal of the detail of the pieces selected for presentation, I am compelled to leave it to the teacher (who knows his own class as I cannot) to decide what portion of this detail may be fairly expected to interest them. The success of Appreciation work depends upon the spirit in which it is taken up and the tact with which it is carried out. If it be taken up in a happy and enthusiastic spirit, and carried out with consideration of the age and mental receptiveness of the particular children under "treatment," there can, I feel, be no doubt as to its high value. But if these conditions cannot be met it were better never to undertake it.

As an example of what I feel to be the wrong spirit and method in teaching an essentially delightful subject, may I draw upon my own recollection of some years' instruction in wood-work which I received as a boy? This instruction was divided into two sections: we received a weekly lesson in the drawing of "joints" (dull work at the best), copying from the blackboard detailed descriptions of the methods to be followed in order to produce our "dovetail" or "mortice and tenon." Then followed a weekly lesson in which, having thus spelt "winder," "we went and cleaned it." The hour that was spent in *learning to know* was to most of us so entirely objectionable as to take from us the pleasure of the hour spent in *learning to do*, and I remember with pride that by the exercise of some masterly schoolboy diplomacy I at last succeeded in escaping both the drawing

and the making of "joints" and, with the connivance of a human assistant woodwork instructor, contrived to spend my valuable time not upon the mere representation and reproduction of worthless "joints," but upon the making of certain little objects of domestic utility, such as a bird-cage, and a case for my butterflies and beetles which, after a quarter of a century, hangs still in the hall of my flat. The chief instructor who was responsible for turning a delightful practical study into a dull theoretical one was later removed and deported to one of our distant dominions, where he was placed in entire charge of the wood-work instruction of the whole colonial youth. I have often longed to hear that he perished by the thrust of an assegai or the blow of a boomerang, and it would be a matter of keen repentance to me if, years hence, I found that a book of my own had been the means of enabling some dull-spirited teacher to do for music what that keen but too thorough wood-work enthusiast did for carpentry. Times have changed, however, and I gather that the teachers of to-day have mostly themselves, in their time, been either boys or girls.

It will be observed that I have attached to each of my lessons certain matter to be "written on the blackboard and copied into the pupils' note-books." Pray neglect the suggestion if you feel that its carrying out will tend to "uglify" the subject. But my own idea is that whilst we are to make this subject an attractive one (*the* attractive one, indeed, of the whole school curriculum, I should like to think), we are not to make it an entirely easy one. I do feel that some residuum of actual *knowledge* should be carried away from the course by those who take it, for musical understanding is necessarily largely based upon musical knowing. What is given to be copied into the note-books, however, is but a summary of what should have been previously conveyed in very much more attractive form by the teacher. How it should, in my judgment, be conveyed may be seen from the illustrated volume to which this one is, frankly, a gramophonic companion—*The Book of the Great Musicians: a Course in Appreciation for Young Readers*. If this is in the pupils' hands the note-book summaries may still be useful; if it is merely in

the teacher's hands such note-book summaries as these will probably be actually essential. But in any case the summaries are but skeletons, and their living flesh and blood are not to be found in the present volume but in the one just mentioned. In addition to *The Book of the Great Musicians*, there is a pamphlet *Musical Appreciation, Why and How?* in which I have given some general ideas on the subject of "appreciation" work, and some details as to methods of training. Both the books mentioned follow the same plan of lessons as the present book. Having worked out in *The Book of the Great Musicians* what I personally felt to be the most practical course of study, it would have been impossible for me, or at any rate undesirable, to attempt to outline a course on quite different lines for the present book, and the publishers of both books have readily and generously agreed to the co-ordination I have thus introduced.

The idea of the present publication comes spontaneously from the Education Department of the Gramophone Company, Ltd. I wish to thank that Company for the honour of the invitation they have given me to attempt the provision of a piece of practical educational material, and to express my indebtedness to Mr. Walter Yeomans and Mr. Alec Robertson of the Department mentioned for hours and days of help in the choice (from the huge mass available) of the Records most suitable for the particular purpose in view, for the readiness with which they have undertaken any work of research which has become necessary, and for the completeness with which they have placed at my disposition the accumulated results of their already large experience of the educational use of the Gramophone. It is worthy of mention, as indicating the general policy of the Department, that certain Records (as, for instance, the Madrigal Records and the Records of separate Orchestral Instruments) have been specially made by the Company in order to complete the scheme outlined in this book. May I say, with modesty, that the details of that scheme are recognised by their author as being capable of infinite improvement as fresh editions are called for (which I hope may be the case). The subject of Musical Appreciation is still a new one, and I trust that

we may depend upon the receipt of suggestions from many teachers who, using the Gramophone according to the plans here proposed, may discover ways of improving upon these plans. Such suggestions should be sent to the Education Department of the Gramophone Company, Ltd., 363, 365 and 367, Oxford Street, London, W. 1.

Finally, I would add one word which, I think, remembered by every one who uses this book, may be helpful in preventing a few failures that might otherwise occur—*Musical Appreciation work in schools is really not a question of teaching children, but of training them.*

P. A. S.

London,

May, 1921.

The books referred to in the preceding Introductory Chapter are :—

The Book of the Great Musicians : a Course of Appreciation for Young Readers (Humphrey Milford, Oxford University Press, 4s. 6d. and 5s.).

Musical Appreciation, Why and How? Comprising a Brief General Discussion of the Subject and a Teacher's Companion to The Book of the Great Musicians, with an Introduction by Sir Hugh P. Allen. Second Edition (Humphrey Milford, Oxford University Press, 1s. 6d.).

For the teacher's reading, or for use in higher forms or in Training Colleges (as an alternative to *The Book of the Great Musicians*) there is *The Listener's Guide to Music*, with an Introduction by Sir W. Henry Hadow (Humphrey Milford, Oxford University Press, 3s. 6d. and 4s.).

Works which are warmly recommended are the several books upon Musical Appreciation by Mr. Stewart Macpherson (Joseph Williams, Ltd.), and the recent *Psychology for Music Teachers*, by Mrs. Curwen (Curwen, 15s.). A bibliography of books upon the History of Music, Form, etc., will be found in *Musical Appreciation, Why and How?*

SUBJECT I.—FOLK MUSIC.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

ENGLISH SONG	<i>John Peel</i>	The Gresham Singers.
SCOTTISH SONG	<i>John Anderson, my Jo</i>	Carmen Hill.
FOLK-DANCE TUNE	<i>Kirkby Malzeard Sword Dance</i>	Victor Military Band.
IRISH TUNE	<i>Londonderry Air ("Danny Boy")</i>	Edna Thornton.
FOLK-DANCE TUNE	<i>Flamborough Sword Dance</i>	Victor Military Band.
WELSH SONG	<i>All through the Night</i>	Geraldine Farrar.

WHAT FOLK MUSIC IS.

Folk music is the music made up by the country people themselves, sung or played by them, and handed down from generation to generation. It falls into two classes—Folk-songs and Folk-dance Tunes. Of late years some musicians have made a hobby of going out into country places and copying down the tunes so that they shall not be lost, so that now many of them have been printed and some "recorded" for the Gramophone.

NOTES FOR THE TEACHER.

JOHN PEEL.

(Record No. E74.)

D'ye ken John Peel with his coat so gay,
 D'ye ken John Peel at the break of day,
 D'ye ken John Peel when he's far, far away,
 With his hounds and his horn in the morning ?

Chorus—

For the sound of his horn brought me from my bed,
 And the cry of his hounds which he oft-times led,
 For Peel's "View halloo" would awaken the dead
 Or the fox from his lair in the morning.

Yes, I ken John Peel, and Ruby too,
 Ranter and Ringwood, Bellman and True,
 From a find to a check, from a check to a view,
 From a view to a death in the morning.

D'ye ken John Peel with his coat so gay ?
 He lived at Troutbeck once on a day,
 Now he has gone far — — — — away,
 We shall ne'er hear his voice in the morning.

Here is one of the most famous of our English folk-songs. Its story is this, and you may tell it to the class, in your own words, before you begin the Record :—

Sometime about the eighteen-twenties there was a famous Cumberland fox-hunter, called John Peel. They hunt the fox on foot in that country, or some go on their ponies. Whenever fox-hunting was toward, you would see old six-foot John Peel in his long grey homespun coat, with leathern breeches and a tall hat, and with his hunting horn in his hand or to his mouth. He rode a pony, and, if in places the hillside were too rough for it to carry him, it would follow him like a dog. And his dogs, themselves, were so fond of him and understood him so well that whenever the hunt came to a stand for a moment he would be talking to them, and they listening as if they understood every word—as perhaps they did.

Now one night John Peel called to see his old hunting friend and neighbour, John Graves, to arrange where and how they should hunt next day. And as they sat in the parlour, planning, they could hear the old granny, upstairs, singing a child to sleep, to an old, old song, called "Bonnie Annie." And Graves' little daughter tried to catch the words, and, as she could not do so, she asked : "Father, what do they say to what Granny sings ?" He hardly knew, but he sat down at the table there and then and wrote some new verses to the old tune, and they were in praise of his friend the hunter, John Peel. Then he sang them through, and John Peel smiled with pleasure, but the tears came, too, as he thought of the friendship and love that lay behind the writing of the verses.

Soon people in Cumberland and Westmorland began to hear the verses and to sing them, and then the choirmaster of the cathedral at Carlisle, not far away, got hold of them and wrote a piano accompaniment to the old tune, and printed it, and before long it was sung all over the world, wherever Englishmen, and especially North Country Englishmen, were living.

Old John Peel lies buried in the churchyard at Caldbeck, and there is a headstone over him, with his hounds and his horn carved on it. He came into poverty at his latter end, but the Cumberland hunters called a special meet, and when they had killed their fox they sang "John Peel" in full chorus, and before they parted put into the old man's hands money they had subscribed, and so made his last years easy for him.

That is the tale of the words of *John Peel*. But tell the children that the words as sung to-day, and as printed above, are wrong. There were no pink coats amongst those Cumberland sportsmen, and the first line should read "his coat so grey." "Ranter and Ringwood, Bellman and True" were the names of Peel's dogs, and they are Cumberland dog-names to-day. I was in a Cumberland farmhouse a year or two since and an excited child came running in with "They've caught the dog that's been worrying the sheep, and it's Ringwood, and they've put him in the barn, and they're going to shoot him."

It has taken more space than this book will give to most of the Records mentioned to tell that tale, but it will interest the class to hear it, and their interest is the great thing we want, and it is to help the teacher to gain it that this book has been written.

If by chance the reader is a teacher in a Cumberland or Westmorland school, he may get the late Canon Rawnsley's *Rambler's Notebook at the English Lakes*, and read to the class the original dialect verses. But the words as given on the Record are Graves' own, for he translated the song into plain English for the sake of ignorant Southern bodies. The last verse given above he wrote after Peel's death.

Now as to the tune. It is not possible to go at all fully here into the general question of folk-tune. That has been done in a way suitable for children in *The Book of the Great Musicians*. The main thing is to give the class a taste for good, sound tunes and to make each tune as it is heard teach a little about structure (or "form") in music. They will notice that in *John Peel* the tune of the verse is very short and that the tune of the chorus is just the same as that of the verse. The tune falls into two halves, which balance (what we shall later call "Simple Binary Form"). The first half is made out of the simple little "motif" *s-s-m* twice, and then this is pushed a note lower, *f-f-r*. Then the tune jumps to its one high note, top *Doh*, and works down gradually to end on bottom *Doh*. The great climax of the tune is that top *Doh*. Any class that has done even a little sight-singing, from sol-fa or staff, could write down the tune (on blackboard or in exercise books) and sing the song for themselves, or join in the chorus as the singers

of the Record come to it. It will be noticed that on the Record one singer sings the verse, with the others accompanying to *ah*; then at the Chorus the whole quartet joins in.

JOHN ANDERSON, MY JO.

(Record No. E64.)

John Anderson, my jo, John,
When we were first acquaint,
Your locks were like the raven,
Your bonnie brow was brent;
But now your brow is bald, John,
Your locks are like the snow—
Yet blessings on your frosty pow,
John Anderson, my jo.

John Anderson, my jo, John,
We clamb the hill thegither,
And mony a cantie day, John,
We've had wi ane anither;
Now we maun totter down, John,
But hand in hand we'll go.
And we'll sleep thegither at the foot,
John Anderson, my jo.

(Jo = sweetheart; brent = smooth; pow = head; cantie = cheerful.)

Tell the class something about Robert Burns, and how he loved the Scottish folk-tunes. The words of many of these had been originally poor, or had become changed for the worse as they passed from mouth to mouth through the generations, so Burns took the tunes and wrote beautiful words for them, and then they were sung all over the world—for the Scots are everywhere! These two pathetic verses picture an old couple. The old woman sings the song.

The class may notice that this tune is not in either of the two scales in which they are used to sing—neither in the ordinary major nor the ordinary minor. Many of our old folk-tunes preserve for us scales that come from a time before men had chosen just two and decided to compose all their tunes in those. We call these the old “Modes.” One difference between the scale of this tune and the scale of an ordinary tune of to-day is that its “leading-note” is flattened (or, thinking of it as a minor tune, instead of *Se* we have *Soh*).

THE LONDONDERRY AIR (to words “Danny Boy”).

(Record No. E84.)

Oh, Danny Boy, the pipes, the pipes are calling,
From glen to glen, and down the mountain side,
The summer's gone, and all the roses falling,
It's you, it's you must go and I must bide.
But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow,
It's I'll be here in sunshine or in shadow,
Oh, Danny Boy, I love you, love you so!

But when ye come and all the flowers are dying,
 If I am dead, as dead I well may be,
 Ye'll come and find the place where I am lying,
 And kneel and say an Ave there for me ;
 And I shall hear, tho' soft you tread above me,
 And all my grave will warmer, sweeter be,
 For you will bend and tell me that you love me,
 And I shall sleep in peace until you come to me !

(By permission of Messrs. Boosey & Co.)

F. E. Weatherly.

This is one of the most beautiful folk-airs of any country. If the class will listen attentively they will find how largely it is made up of the first little " motif " of four notes ($t_1-d-r-m$), repeated throughout the song in various parts of the scale. And they will notice how in this song, as in *John Peel*, the top note of the air comes just once in each verse, with wonderfully thrilling effect. But this is hardly a tune to analyse with a class of children, and your triumph will come not in any knowledge that you may find them to have gained, but rather in their humming and whistling it about the playground.

ALL THROUGH THE NIGHT.

(Record No. 2-3027.)

Sleep, my love, and peace attend thee,
 All through the night ;
 Guardian angels God will lend thee,
 All through the night ;
 Soft the drowsy hours are creeping,
 Hill and dale in slumber steeping,
 Love alone his watch is keeping—
 All through the night.

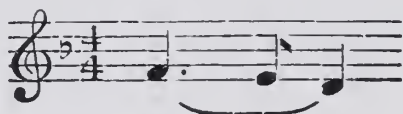
Though I roam a minstrel lonely,
 All through the night,
 My true heart shall praise thee only,
 All through the night ;
 Love's young dream, alas, is over,
 Yet my strains of love shall hover
 Near the presence of my lover,
 All through the night.

Hark ! a solemn bell is ringing,
 Clear through the night ;
 Thou, my love, art heavenward winging,
 Home through the night ;
 Earthly dust from off thee shaken,
 Soul immortal thou shalt waken,
 With thy last dim journey taken
 Home through the night.

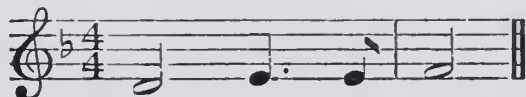
Harold Boulton.

This is one of the most beautiful folk-songs we possess and competes, in its simpler way, with the Londonderry Air just heard. During the war the writer gave a great many lectures on music,

illustrated by the Gramophone, to the troops in France. This was always the favourite Record of the many he used ; there was no soldier audience that did not love it. It is worth a little examination to see whether we can find any hint towards an explanation of its appeal. The melody can be found set out in *The Book of the Great Musicians*, or can easily be taken down from the Record. It will be quickly seen that the tune falls into three strains as follows : (a) First strain (given twice), (b) second strain, (c) first strain again (given once). Now examining it closely you will see that the whole tune, with perhaps the exception of one bar, is made out of this little motif—



You find it at various pitches, and sometimes with the rhythm altered or smoothed out, but it is the same motif. At the end of the First Strain you even find it turned the other way, so that it moves uphill, instead of down.



Hum the tune slowly through and you will come to the conclusion that its immediate appeal is perhaps due to its simplicity, its economy of material, the way in which the whole tune blossoms out of that first little phrase. There is here a process which we may call the musical equivalent of a strictly logical argument. How to draw the observation of such a fact out of the class must be left to the teacher. Probably the best way would be to repeat the Record at the next singing lesson, get some of the sharper children to take it down as a piece of musical dictation, write it on the board (in staff or sol-fa notation) and then let the class write a bracket over the three-note germ wherever they can see it.

But it is no good doing this sort of thing unless some useful inference is drawn. And the inference here is that musical composition, even that of a tiny tune like this, is not plan-less. Whoever made this tune (and possibly generations of Welshmen had a hand in it) quite unconsciously "grew" it, rather than "made" it—planted a seed in bar one and then reared a beautiful plant out of it. And this general principle of *growth out of seeds* is to be found in every piece included in the many programmes of this book. The actual material of a piece of music is generally pretty small, but the composer "grows" it into something bigger. Many a sonata movement of a dozen pages is "grown" out of two or three tunes, or "subjects," that could be printed on about half a page. (The Beethoven symphony movement given later is a good example of this.)

The accompaniment on this Record is for wind band,

KIRKBY MALZEARD AND FLAMBOROUGH SWORD DANCES.

(Record No. B1191.)

The Record that provides (back and front) the two folk-dances included in this programme has been chosen for several reasons. It is one of a set of Records of various folk-dances arranged for military bands, and it has been thought that the class would welcome the introduction of a little music so arranged. The tunes are very jolly ones, and as they are performed in strict time, the Record, after its introduction in the Appreciation Class, might be put into use for some of the rhythmic movements of school life; played at a suitable speed it would even serve for marching. Teachers who wish to know the steps of the two Sword Dances reproduced will find all particulars in Mr. Cecil Sharp's *The Sword Dances of Northern England*. The Flamborough dance is in Part II, and the Kirkby Malzeard Dance in Part III (Novello, each 5s.). A general introduction to the subject of Sword Dances will be found in Part I of the same work, all the parts of which contain illustrations of the various local Sword Dances recorded in them.

The class may simply hear these tunes as pieces of folk music (not all the repetitions of the Record will be necessary), or, if the teacher wishes, they may be made the opportunity for a discussion of origins and religious meaning. The dances have come down to us from far distant ages. At first they were undoubtedly part of a religious or magical ritual, "the purpose of which was to promote the fertility of the soil and of all living things." The central act of the ritual was "the killing and subsequent restoration to life of a man who, from the character of dress and other consideration, represented, apparently, the animal world" (Sharp). The killing is represented by the interlocking of all the swords of the dancers around the neck of one of their number. The returning seasons are a sort of annual death and resurrection of Nature, and this is typified in the dances. Mr. Sharp calls attention to the surprising fact that such ceremonial dances should have survived for at least a thousand years after their religious significance had disappeared.

Kirkby Malzeard is a village amongst the moors near Ripon. The Sword Dances used to be given at Christmas time, and the dancers visited all the surrounding villages. In Mr. Keighley Snowden's Yorkshire novel, *King Jack* (Hodder and Stoughton, 1s. 6d.) a very picturesque account of the dances will be found. The tune generally used is that of the Record, and it is a variant of the old song, *The Girl I left behind me*.

The Flamborough dance is also performed at Christmas, but sometimes the fishermen repeat it in summer on the sands at Filey, for the entertainment of the visitors.

The Class will not fail to note what bright, jolly tunes can come out of the English countryside.

The classic work upon English folk music is Mr. Cecil Sharp's *English Folk Song* (Novello, 12s. 6d.). A thoughtful teacher will

enjoy studying this book, and will, in doing so, glean a good deal that can be passed on to his pupils in an interesting way. Another book (more general and less closely reasoned but exceedingly interesting) is *English Folk Song and Dance*, by Frank Kidson and Mary Neal (Cambridge University Press). Price 7s. 6d.

ADDITIONAL RECORDS.

Record Nos.			
D213.	FOLK SONG	<i>The Lowland Sea</i>	Harry Dearth
E75.	FOLK SONG	<i>Father O'Flynn</i>	Robert Radford
4-2115.	FOLK SONG	<i>Mentra Gwen</i>	Evan Williams
B1189.	{ FOLK DANCE	<i>Rufty Tufty and Parson's Farewell</i>	Victor Military Band
	{ FOLK DANCE	<i>If all the world were paper ; Mage on a Cree</i>	Victor Military Band
B1190.	{ FOLK DANCE	<i>Gathering Peascods</i>	Victor Military Band
	{ FOLK DANCE	<i>Sellenger's Round</i>	Victor Military Band
B1192.	{ FOLK DANCE	<i>The Old Mole</i>	Victor Military Band
	{ FOLK DANCE	<i>Jenny pluck pears</i>	Victor Military Band
B1193	{ FOLK DANCE	<i>Three Meet ("The pleasures of the town")</i>	Victor Military Band
	{ FOLK DANCE	<i>The Butterfly</i>	Victor Military Band
B1194.	{ FOLK DANCE	<i>Goddesses</i>	Victor Military Band
	{ FOLK DANCE	<i>Hunsdon House</i>	Victor Military Band

THE
ENGLISH COMPOSERS
OF
QUEEN ELIZABETH'S
REIGN.

SUBJECT II.—THE ENGLISH COMPOSERS OF QUEEN ELIZABETH'S REIGN.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

CHORAL BALLET	Morley's <i>Now is the Month of Maying</i>	The English Singers.
VIRGINAL SOLO	Giles Farnaby's <i>Nobody's Gigge</i>	Mrs. Gordon Woodhouse.
MADRIGAL	Gibbons' <i>The Silver Swan</i>	The English Singers.

THE COMPOSERS.

The English Composers and Performers of the sixteenth century were famous all over Europe. They led the way in showing how to write effective music for the keyboard instruments of those days, and continental musicians learnt this from them. They also wrote wonderful music for unaccompanied choir (sacred and secular) and a great many fine songs.

THE MUSIC.

The chief kinds of music composed were :—

ANTHEMS and other service music.

MADRIGALS, the part songs of those days.

DANCE PIECES and " VARIATIONS* " to be played on the keyboard instrument, the Virginal.

SONGS to be sung whilst the performer accompanied himself on the lute.

* " Variations " will be fully explained in the Handel lesson.

THE CHIEF INSTRUMENTS.

The VIRGINAL was like a small grand piano, but the strings were plucked by quills when you put the notes down, whereas on the piano they are struck by hammers. Later the Virginal was developed and was called the Harpsichord.

The VIOLS, a family of big and little instruments, something like our present family of Violin, Viola, 'Cello and Double-bass.

The LUTES, instruments with plucked strings, something like our Mandolines.

The RECORDERS, a family of big and little "tin whistles made of wood."

(Often these various instruments, and others, played together, but they were not combined into anything so well arranged and varied as our modern orchestra.)

The ORGAN was found in the larger churches, but as yet in a very simple form.

NOTES FOR THE TEACHER.

NOW IS THE MONTH OF MAYING.

(Record No. E231.)

Now is the month of Maying,
When merry lads are playing,
Fa la la.

Each with his bonny lass,
Upon the greeny grass.
Fa la la.

The Spring, clad all in gladness,
Doth laugh at Winter's sadness.
Fa la la.

And to the bagpipes' sound
The nymphs tread out their ground.
Fa la la.

Fie then, why sit we musing,
Youth's sweet delight refusing ?
Fa la la.

Say dainty nymphs and speak,
Shall we play barley break ?
Fa la la.

A Ballet is a sort of simple Madrigal that can be sung and danced at the same time. This one is written for five voices—Soprano, Alto, two Tenors and Bass. For the most part the Soprano has the chief tune, and the others accompany, but in the second *Fa-la* chorus which comes in every verse (*i.e.*, in the *Fa-la* at the end of each verse) the voices will be heard "imitating" one another. For instance, the First Tenor and the Bass begin their *Fa-la* to a little downward scale, but before they have sung more than two or three notes the Alto takes it up, and then the Treble and then the Second Tenor. After this the Bass begins a *Fa-la* to an upward scale, but immediately the others take it from him in this order—Alto, Soprano, Second Tenor. The chief thing we have to learn, in listening to this jolly Ballet, is to notice what the different voices are doing. The Elizabethan composers were very clever in writing music that should be interesting in every one of its voice parts and yet when listened to should sound full and well balanced. This Ballet was first published in 1595. Morley was one of the chief composers of that day. He was organist of St. Paul's Cathedral.

(The music can be got if desired—Stainer & Bell, 58, Berners Street, W., 3*d*.)

NOBODY'S GIGGE.

(Record No. E203.)

Giles Farnaby is one of the most delightful of the famous Elizabethan and early Stuart composers for the Virginal. His pieces are generally miniatures—very delicate and charming. If your school is in the West Country mention that Farnaby's was a Truro family, and that his wife came from Launceston. The date of his birth and

death are unknown, but there is a record of his having graduated as a B.Mus. at Oxford in 1592.

Nobody's Gigge (= Jig) is a simple but delightful little air with variations. Possibly the air was that of a dance tune popular in Elizabethan times. Let the class find out for themselves something of what Farnaby does with it in the several variations, but do not labour the point. Rather return to it after the Handel programme, where a very clear example of the Variations form is given with full explanation. This piece of Farnaby's will become a favourite if you quietly return to it at several lessons, and put it on, just for fun, as an extra piece. It is possible that the Elizabethan music in general may not quite at once appeal to the class; in that case give it a chance by repetition. On the other hand, it may appeal at once. A good deal may depend on the way you "pioneer" the performance. Remember that this programme gives the sort of music Shakespeare used to hear. It was "the latest thing" in his time. And this piece is just the sort of thing Queen Elizabeth loved to play on her Virginal. Develop these ideas.

Teachers who are pianists may care to follow up any interest in the Elizabethan virginal music which this little piece may have aroused by getting Granville Bantock's edition of some of Farnaby's pieces (*Nobody's Gigge* is not included, but twelve similar pieces are), or his similar volumes of pieces by John Bull, Byrd and Orlando Gibbons (Novello, each volume, 5s.).

Mrs. Violet Gordon Woodhouse, whose performance is reproduced on this Record, is one of our greatest authorities on the old keyboard instruments, of which she possesses a large number. As a player she is a remarkable virtuoso. Two more of her performances are included in the Bach programme, later in this book.

THE SILVER SWAN.

(Record No. E231.)

The Silver Swan, who living had no Note,
When death approached unlocked her silent throat,
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more :
*Farewell all joys, O death come close my eyes,
More Geese than Swans now live, more fools than wise.*

This is another Madrigal, not the kind called Ballet this time, for it has not got the dance swing about it at all. Moreover, instead of the tune being mainly in the Soprano, all the voices share equally in it, and again and again you will hear one voice give out some little theme, and then another voice take it up (in the way we saw in the second *Fa-la* of the "Maying" Madrigal). There are five voices in this piece, as in the last. It was published in 1612. Its composer, Orlando Gibbons, was organist of Charles I's Chapel Royal. When the King went to meet Henrietta Maria, Gibbons was commanded to compose special music and to be present at Canterbury. Illness overtook him there, and he died and was buried in the Cathedral, where a bust of him can be seen.

ADDITIONAL RECORDS.

Record Nos.			
E233.	MADRIGAL	Willye's <i>Flora gave me fairest flowers</i>	The English Singers
E233.	MADRIGAL	Ford's <i>Since first I saw your face</i>	The English Singers
E232.	MADRIGAL	Weelke's <i>Sing we at pleasure</i>	The English Singers
E232.	MADRIGAL	Byrd's <i>Lullaby my sweet baby</i>	The English Singers

THE COMPOSERS.

The English Composers and Performers of the sixteenth century were famous all over Europe. They led the way in showing how to write effective music for the keyboard instruments of those days, and continental musicians learnt this from them. They also wrote wonderful music for unaccompanied choir (sacred and secular) and a great many fine songs.

PURCELL

(1658-1695)

SUBJECT III.—PURCELL.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

HARPSICHORD SOLO	Gavotte.	Mrs. Gordon Woodhouse
SOPRANO RECITATIVE AND AIR	<i>When I am laid in earth.</i> (From the opera "Dido and Æneas.")	Edna Thornton
VIOLIN SOLO	Sonata, Movements I and II.	Marjorie Hayward
BASS SONG	<i>Arise, ye Subterranean Winds!</i> (From the music to "The Tempest.")	Robert Radford
VIOLIN SOLO	Sonata, Movements III and IV.	Marjorie Hayward

PURCELL'S LIFE.

Born, 1658. Died, 1695. Thus lived only 37 years.

Born, lived and died in London.

Son of a choirman in Westminster Abbey and in Charles II's Chapel Royal.

When he was 6, lost his father and was adopted by his uncle, also a choirman in the Chapel Royal. Admitted as a choirboy in this Chapel, and trained under some of the best musicians of the day.

At 12, was chosen, as the cleverest choirboy, to write a piece of music as a birthday present to the King.

At 15 or 16, his voice broke, but he was kept on at the Chapel Royal as a copier of music. Began to write music for the London theatres.

At 22, was appointed organist of Westminster Abbey. Married and settled down in a house near the Abbey.

At 24, Charles II made him also organist of the Chapel Royal. Remained organist under James II and William and Mary.

CHIEF WORKS.

DRAMATIC MUSIC, such as the Operas *Dido and Æneas* and *King Arthur*, and a great deal of incidental music for plays.

CHURCH MUSIC—Anthems and Service Music.

INSTRUMENTAL MUSIC, such as pieces for Harpsichord, and pieces for Stringed Instruments.

STYLE OF PURCELL'S WORKS.

Most of his music has a clear, good tune. Often his music is "contrapuntal," *i.e.*, a number of tunes are cleverly woven together in what is called "counterpoint"; almost like the Elizabethan madrigals.

PURCELL'S INSTRUMENTS.

The VIRGINAL had now grown into a more developed form called the Harpsichord.

The old Viols were going out of use and the modern VIOLINS coming in.

The ORCHESTRA was still very incomplete and its instruments were nothing like so effective or well combined as those of to-day. Still, a great deal of beautiful music could be produced from it.

NOTES FOR THE TEACHER.

GAVOTTE.

(Record No. D490.)

Explain that the Gavotte is an old form of dance tune. It has always four beats in a bar, and its phrases begin on the third beat. Let the children note the rhythm of the piece first of all, and imagine the stately movements of ladies and gentlemen of Charles II's Court moving to it as the Harpsichord plays. (It was most probably not meant for actual dancing, but merely as a "lesson" for Purcell's young lady Harpsichord pupils, but the imaginary dance is surely allowable.) Tell the class they must listen closely, because this piece is to be played on a real Harpsichord, and the Harpsichord is not a loud instrument like the modern piano. This is not noisy music; it is delicate and gentle.

The Harpsichord could not sustain tone anything like so long as the modern piano, so composers got into the way of writing a great many "grace notes" which, so to speak, help to fill up the blanks. Nearly all Purcell's and Handel's and Bach's music which we now play on the piano will be found to have these grace notes.

The form of this piece will be found to be that of a simple sort of "Rondo"—*i.e.*, there is a chief tune which comes round and round again, its repetitions being separated from one another by other passages. Listen to the Record carefully and you will easily find the construction of the piece—*Chief Tune, Second Tune, Chief Tune, Third Tune, Chief Tune*. And you will notice that the interpolated Second and Third Tunes give variety to the piece; the Chief Tune is mostly in one-beat notes, whereas the Second and Third Tunes have a part running on in half-beat notes. And, to make these latter tunes differ from one another, and so give still more variety, Purcell has given the Second Tune its running part in the left hand and the Third Tune its running part in the right hand.

It may be interesting to notice also that the Chief Tune remains in its key of G, whilst the Second Tune and Third Tune both modulate to the key of D (*i.e.*, the Dominant; in other words, Soh has become Doh). Here again is a means of securing variety.

From the simple Folk-Song to the great Symphony we find these same principles applied—Unity of Material, plus Variety of Material; Unity of Key, plus Variety of Key. These are the very bases of musical "form," and without "form" the music would be tiresome and incomprehensible.

(On the same side of the Record is a piece by Bach, which may be used, if desired, as an illustration for the Bach lessons. On the back of the Record are pieces by Rameau and Couperin, French contemporaries of Bach and Handel. All these pieces are played on the Harpsichord by Mrs. Woodhouse.)

“WHEN I AM LAID IN EARTH.”

(Record No. D533.)

Recitative—

Thy hand, Belinda! Darkness shades me;
On thy bosom let me rest.
More I would, but death invades me.
Death is now a welcome guest.

Air—

When I am laid in earth, may my wrongs create
No trouble in thy breast!
Remember me—but, ah! forget my fate.

First merely tell the class the story and play the Record, whilst leaving them to their own emotions and reflections. Then play it again, and draw out of them all that they can contrive to notice. Finally play it a third time as a real musical performance.

The story is briefly this. The great hero Æneas is driven ashore by a storm on the northern coast of Africa. He finds himself near Carthage and, entering the city, is hospitably entertained by its founder and queen, Dido. Æneas and Dido become attached to one another and marriage is to take place. But a wicked sorceress who hates Dido takes counsel with attendant witches, and invents a plan to prevent this happy marriage. She sends a false spirit, in the guise of Mercury, the messenger of Jupiter, to tell Æneas he must sail away that very night. As he does so the despairing Dido prepares and lights a funeral pile, sings this parting song, mounts the pile, stabs herself and dies. (The Belinda to whom her last confidences are given is her sister.) Tell that story in such a way as to gain the sympathy of your class, if you can, and in any case let them feel that what they hear is the expression of the deep sorrow of a great queen whose life is ending in bitterness.

The Air is preceded by a Recitative. A “Recitative,” as its name implies, is a piece of reciting-song—not in a musical “form,” not with a real tune or melody, but rather in the style of speech. Contrasting with this, there generally followed an Air (or Aria), which, unlike the Recitative, had a fixed form (very often the form of First Section—Second Section—First Section again), and a real melody.

Notice how expressive this Recitative is. Read the words over, and then hear the Recitative on the Record. Notice how the composer has given the feeling of deeper and deeper despair by letting the voice sink lower and lower: there is an almost continuous fall from beginning to end. The accompaniment is a mere succession of chords to sustain the voice, but, with wonderful skill, Purcell has chosen some astonishingly expressive harmonies.

The Air is remarkable in construction in a way that the class, however, may perhaps be unable to hear. The same little bit of bass is repeated over and over again all through the piece. The piece is 45 bars long, and its bass consists of a five-bar phrase exactly repeated nine times over. Such a piece as this we call a

“Ground Bass” (or simply a “Ground”). Purcell wrote many pieces of this kind, and so did Bach, of whom we shall be hearing later.

(If a copy of the music is wanted it can be got, in Novello’s “Octavo Edition,” for three or four shillings. It is worthy of mention here that *Dido and Æneas* is much the earliest opera which still remains in performance: the next in date which is still to be heard is Gluck’s *Orpheus*, written 80 years later.)

SONATA FOR VIOLIN, MOVEMENTS I AND II.

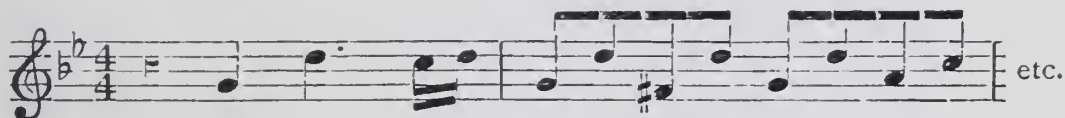
(Record No. C935.)

A Sonata is a longish piece, for one instrument or for two instruments, of a serious character (*i.e.*, not a mere piece of light music), and generally in several “movements.” Each movement is really a separate shorter piece. Thus this Sonata of Purcell consists of four short pieces strung together to make one long one. Of course there must be variety in the character of the movements, so that one may show off well against another, and so, in this Sonata, Purcell has given us

- I. A slow, solemn movement.
- II. A lively, quick movement.
- III. Another slow movement.
- IV. Another quick, lively one.

With a class of children two movements will at first be enough at a time. (The Record has the first two movements on one side and the remaining two on the other.)

There is no special remark to be made about the First Movement, but the Second, it may be noticed, is made in this way. Its chief theme begins—



We shall hear this theme come on the Violin five times, first and last in the main key of the piece (G minor), and in the middle three times in various related keys. Each time it comes in, Purcell blossoms it out into a longish passage of some kind. His aim in designing this piece in this way is, obviously, to secure that “unity plus variety” of which mention has already been made.

The Harpsichord part, played in this Record on the piano, by Madame Adami, is quite interesting, but is not intended to be much more than a good accompaniment. In such a piece as this, in Purcell’s day (and later), the composer merely wrote the bass of the Harpsichord part, adding some figures to show the chords out of which the Harpsichordist was to make his accompaniment as he went along. This art of accompanying from “figured bass” is

now no longer cultivated, and so our modern copies of music of the seventeenth and eighteenth centuries have to be published with the figured bass worked out in full by some competent editor. In the case of this edition of this Sonata the accompaniment has been provided by Mr. Alfred Moffat, and his edition is published by Messrs. Lengnick. Keen teachers or students should get a copy (3s.), and study it whilst listening to the Record.

ARISE, YE SUBTERRANEAN WINDS.

(Record No. D530.)

Arise, arise ! ye subterranean winds,
 More to disturb their guilty minds.
 And all ye filthy damps and vapours rise,
 Which use t'infect the Earth, and trouble all the Skies ;
 Rise you, from whom devouring plagues have birth ;
 You that i' th' vast and hollow womb of Earth,
 Engender Earthquakes, make whole Countreys shake,
 And stately Cities into Desarts turn ;
 And you who feed the flames by which Earth's entrails burn,
 Ye raging winds, whose rapid force can make
 All but the fix'd and solid centre shake ;
 Come drive these Wretches to that part o' th' Isle,
 Where nature never yet did smile :
 Cause Fogs and Storms, Whirlwinds and Earthquakes there :
 There let 'em howl and languish in despair.
 Rise and obey the pow'rful Prince o' th' Air.

This song is from Purcell's music to *The Tempest*—Shakespeare's *Tempest* altered by the "poet" Shadwell to suit latter seventeenth-century taste. The song is sung by a devil who takes part in the persecution of Antonio, Alonzo and Gonzalo. After reading the above words and hearing them sung to their vigorous music you feel that he is something like a devil indeed !

Many people on hearing this song would guess it was by Handel. The truth is that what we think of as the style of Handel is really, in large measure, the style of his day. But Handel was born more than a quarter-of-a-century after Purcell, and in this type of song has rarely, if ever, surpassed the present example. Notice the long "divisions" (often considered typical of Handel and Bach)—passages of "runs," with many notes to one syllable. Notice, too, Purcell's love of word-painting. He always sets "Arise" to a rising passage, "rapid" is set to quick scales, "fixed" to a long held note ; "languish" is done with a slowish, descending chromatic scale ; "howl" with a long high C, and "despair" with a low E. And all through this stormy piece you can hear the wild winds blowing. (By the way, Purcell's accompaniments are for strings only, but on this Record they are quite effectively played by a mixed orchestra.

SONATA FOR VIOLIN, MOVEMENTS III AND IV.

(Record No. C935.)

Again no comment seems called for on the slow movement. The quicker one that follows is in "Simple Binary" form, *i.e.*, it falls into two parts, the first of which moves from the Tonic key to the Dominant key and has a Full Close in the latter (this part is repeated), and the second of which moves back from the Dominant to the Tonic and has a Full Close in that key.

It will be noticed that in this Sonata Purcell has linked his slow movement to his quick one, in the cases of both movements I and II, and movements III and IV. This leaves a break between II and III, of which the Record takes advantage in order to manage the turn-over. This is Purcell's only existing Violin Sonata. It was discovered only a few years ago, by Mr. Taphouse, music-seller and mayor of Oxford. (Purcell has some pieces for two Violins, 'Cello and Harpsichord which he calls "Sonnatas" but which nowadays we should call Quartets; one of these is well known as the "Golden Sonata.")

HANDEL

(1685–1759)

SUBJECT IV.—HANDEL.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

ARIA	<i>He shall Feed His Flock</i> (from "Messiah.")	Madame Kirkby Lunn.
PIANO SOLO	Air and Variations from Suite V (often called "The Harmonious Blacksmith.")	Mark Hambourg.
RECITATIVE AND ARIA	<i>O, ruddier than the cherry</i> (from "Acis and Galatea")	Robert Radford.

HANDEL'S LIFE.

Born 1685. Died 1759. Thus lived 74 years.

Born in Saxony. Died in England.

Studied hard as a boy under the Cathedral organist of Halle, his native place.

Went to Hamburg as violinist in the opera orchestra.

At 21 went to Italy and pleased the Italians by his playing and composing. Learnt the Italian style of graceful writing for the voice.

Came to London and became famous as a composer of Operas and (later) of Oratorios. Lived there the rest of his life, becoming naturalised as an Englishman.

In his last years was blind.

HANDEL'S CHIEF WORKS.

A great many OPERAS (with Italian words, as was then the fashion). All are now forgotten, except that at concerts we sometimes hear single songs from them.

A great many ORATORIOS, such as *Messiah*, *Judas Maccabæus*, *Saul*, *Israel in Egypt*.

Pieces for HARPSICHORD (now played on Piano). These are mostly in the form of SUITES.

STYLE OF HANDEL'S WORKS.

Most of Handel's music is "Contrapuntal," and we have to listen to the weaving of the different "voices," as we had in the music of the Elizabethan composers and that of Purcell.

An OPERA (as already explained) is a stage play set to music. It is to be *acted as well as sung*.

An ORATORIO is something like an Opera, but has sacred words and is *only to be sung, not acted*.

The CHORUS is very important with Handel, especially in his Oratorios.

A SUITE is an instrumental piece made up of a number of shorter pieces strung together. Most of these shorter pieces are in the style of various dances of the time. They are so arranged as to contrast with one another.

The AIR WITH VARIATIONS consists of a tune first played in its simple form and then repeated a good many times with different changes introduced in each repetition for the sake of variety.

HANDEL'S INSTRUMENTS.

The piano was only invented towards the end of Handel's life, and he played and wrote music not for this, but, as we found Purcell did, for the HARPSICHORD. This looked something like our grand piano, but, as in the case of the Virginal, the strings were *plucked* by quills, instead of *struck* by hammers.

The VIOLIN family was in full use. The WIND INSTRUMENTS of the Orchestra were very like those of to-day, but some have been invented since and all have been improved. If we heard Handel's orchestra to-day we should probably think it very coarse in tone. In Handel's day the conductor did not use a baton, but sat at a Harpsichord and played with the band.

NOTES FOR THE TEACHER.

“HE SHALL FEED HIS FLOCK.”

(Record No. 03210.)

Messiah (generally called *The Messiah*, but not so called by Handel; we may as well be correct!) was written in 1741 when the composer was 56. He completed it in the short space of twenty-four days. Its first performance took place the following year in Dublin, where Handel went to prepare and conduct it. The crowd expected was so great that it was advertised that ladies should come without their hoops. Handel used to perform the work annually at the Foundling Hospital in London, for the benefit of the orphans. It was the last Oratorio he performed—eight days before his death.

“Additional accompaniments” for *Messiah* were later written by Mozart, and still later by Robert Franz; this was largely due to the changes in the constitution of the orchestra since Handel’s day. The gramophone version of *He Shall Feed His Flock* includes Mozart’s additions.

The libretto of *Messiah* was prepared from Scripture by Charles Jennens, a wealthy music-lover and friend of Handel. Its general scheme is as follows:—

Part I.—(a) An Overture (in two movements) to solemnise our minds, and then a setting of some of the prophecies of the coming of Christ.

(b) The Pastoral Symphony, during which we imagine the shepherds keeping watch over their flocks, and then the Story of the Shepherds and the Angels.

(c) More prophecy as to the effect on the world of Christ’s coming, and an appeal to people to “come unto Him.”

Part II.—The story of the sufferings of Christ and His Resurrection and Ascension, ending with the great *Hallelujah* Chorus.

Part III.—The reflection that as Christ died and rose again, so also shall we. This has the wonderful song picturing the last day (*The Trumpet Shall Sound*—with a fine trumpet solo as part of the accompaniment), and ends with the great chorus *Worthy is the Lamb that was Slain*, and an *Amen*, set as a long and noble chorus.

He Shall Feed His Flock occurs at the end of the First Part.

The words (from *Isaiah*) run:—“He shall feed His flock like a Shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.”

Points to draw out of the children:—

(a) The peaceful, pastoral character of the music (if you have a piano and a copy of *Messiah* at hand, you can compare it with the “Pastoral Symphony” from *Messiah*, the tune or style of which is said to be a reminiscence of Handel’s stay in Italy. In those days the *pifferari* or shepherd-bagpipers came into the towns at Christmas and performed in the streets). Or you can get a Gramophone Record of the “Pastoral Symphony.”

Note that cradle songs and pastoral pieces are generally in a slow 6 or 9 beat, or 12 beat time. This is in $\frac{12}{8}$. Why would not a 4 beat time do?

The formal construction of the air is what we call "binary," *i.e.*, it falls into two parts, balancing one another. The first part begins in the Tonic (or Doh) key, and modulates to the Dominant (or Soh) key; then the second part modulates back to the Tonic (or Doh) key. The second part begins with the words "and carry them."

AIR AND VARIATIONS FROM SUITE V.

(Record No. D72.)

The "movements" of this Suite are (a) Prelude; (b) Sarabande, (c) Courante; (d) Air and Variations. In preparation for later lessons on Sonata and Symphony, accustom the pupils to this plan of connecting a number of short pieces to make a longer one. Draw out of them the idea of the necessity of contrast between the pieces—contrast of style, and of course, too, contrast of speed (hence the word "movement").

The name nowadays given to the last movement of this Suite is *The Harmonious Blacksmith*. It is a name Handel never knew, but a legend has grown up to support it of the composer sheltering in a smithy at Edgware, hearing the blacksmith whistle or sing this tune, and going home and writing variations on it. This blacksmith to whose fame the legend has been attached is buried in the churchyard at Whitchurch, near Edgware, and credulous persons have erected a tombstone to him with the opening notes of the piece upon it.

The Air itself falls into two parts.

The first part has only two bars and modulates into the dominant (*i.e.*, the Soh of the old key becomes the Doh of the new key). This is then repeated.

The second part is double the length (four bars) and comes back at once to the old key and ends in it. It also is repeated.

The teacher must himself be the judge as to how far he can encourage the children to analyse such a tune as they hear it. If he thinks fit, he may write the top part of the tune on the board (in staff or sol-fa) and play it several times on the gramophone, inducing the children to find out how it is made up.

The image displays three staves of musical notation in G major (one sharp). The first staff contains six measures, with labels (a) above the first, second, third, fourth, fifth, and sixth measures. The second staff contains six measures, with labels (b) above the first, (c) above the second and fourth, and (c) above the fifth. The third staff contains six measures, with labels (d) above the first, (e) above the second and third, and (f) above the fourth. Brackets are used to group measures: the first two measures of the first staff are bracketed together; the last two measures of the first staff and the first two of the second staff are bracketed together; the last two measures of the second staff and the first two of the third staff are bracketed together; and the last two measures of the third staff are bracketed together.

It is interesting to notice that many of the tunes that attain and keep a great popularity are developments from some one simple little *motif*, in this case a little upward leap (marked "a" above). Note that "b" and "c" are just elaborations of this, and that "d" is an "inversion" of it, and that "e" and "f" are elaborations of "d." Thus we see how a whole tune may be made out of one tiny little two-or-three-note motif, and then a long piece made out of the tune.

The Variations are as follows (get the pupils to find all this out for themselves).

I. Right hand part broken up into quicker notes. Left hand much as at first.

II. Left hand broken up into the quicker notes. Right hand much as at first.

(These Variations thus constitute a pair.)

III. Right hand part broken up into still quicker notes—triplets.

IV. Left hand part broken up into triplets.

(These further two Variations thus constitute a second pair.)

V. Rapid scales introduced, sometimes in one hand, sometimes in the other, and towards the end answering one another. This makes a brilliant conclusion to the whole piece. We cannot easily see or hear the old tune amongst these embellishments, but we can feel it is there (implicitly rather than explicitly).

NOTE. The children can easily be brought to observe for themselves everything mentioned above, and some bright child should be capable of the remark that the general plan of the piece is to begin with a quiet tune and then get faster and faster till we end with a rush.

For the teacher's own interest the following detailed account of some of the facts concerning this piece are added, from *The Music Student*.

"One of the worst frauds musical antiquarianism has ever seen was surely Richard Clark, Lay Vicar of Westminster Abbey, Vicar-Choral of St. Paul's and Gentleman of the Chapel Royal. Obviously, with three appointments like that, Clark must have breathed an atmosphere of saintliness, but it really appears as though, as soon as he got outside his Cathedral, Abbey, or Chapel, and was blown upon by the outer air of Ludgate Hill, Whitehall or St. James' Street, there was a reaction. Is it a striking example of the dangers of too much singing of sacred music that in secular life this Lay-Vicary, Vicar-Choralistic Gentleman was a most ready swallower of the fables of others, and (it is much to be feared) a frequent inventor of fables of his own. In his little book on *God Save the King* (Novello, 1902; 3s. 6d.), Dr. Cummings has shown Clark acting suspiciously like a forger or alterer of old manuscripts, and

in his later booklet, *Handel, the Duke of Chandos, and the Harmonious Blacksmith* (*Musical News and Herald Office*, 1s. net), he shows him as an erector of false tombstones. The present imposture in the churchyard of Whitchurch (near Edgware), which purports to perpetuate the memory of 'William Powell, the Harmonious Blacksmith,' and which carries on it the first few notes of Handel's well-known piece, is the direct descendant of the memorial Clark was instrumental in erecting there. There are lots of most interesting things to see in and around the Church, but that particular attraction is no credit to the authorities who leave it in its position.

"The facts are these. The Suites by Handel, of which *The Harmonious Blacksmith* Variations form one movement, were published in 1720. No title was, however, attached to the movement in question until probably nearly a century later, when an enterprising publisher at Bath (one W. Lintern) brought out the piece under its present usual name. He had himself been a blacksmith in youth, and this piece had been one of his great successes as an amateur pianist. The tales about Handel hearing a blacksmith singing at his work are pure myth, but it was like Clark to publish an edition 'with a line showing how the sound of the Anvil harmonised with the Air.'"

"O RUDDIER THAN THE CHERRY."

(Record No. D256.)

This is from the "Serenata" or "Pastoral Opera," *Acis and Galatea* (a sort of short secular oratorio, or opera without action). The words were by Gay, with additions by Pope and Dryden.

The story is as follows:—

The shepherd Acis and the sea-nymph Galatea were lovers. But the giant Polyphemus also fell in love with Galatea. He hurled a rock at Acis and killed him. Galatea then used her supernatural powers and restored Acis to life as a god.

This recitative and air are the giant's expression of his love. He comes striding through the forest, shaking the trees with his step; then along the mountain side, making its summit nod with the shock; then along the shore, frightening the waves back with his roar; and when he arrives before us he sings:—

Recitative—

I rage—I melt—I burn;
The feeble god* has stabbed me to the heart.
Thou trusty pine!
Prop of my godlike steps, I lay thee by!
Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.

* Cupid. of course.

Air—

O ruddier than the cherry !
 O sweeter than the berry !
 O nymph more bright
 Than moonshine night,
 Like kidlings, blithe and merry ;
 Ripe as the melting cluster,
 No lily has such lustre ;
 Yet hard to tame
 As raging flame,
 And fierce as storms that bluster !

(There seems something rather grotesque about these lines—as we should expect from a giant trying to compose a love lyric).

The children will note the rude vigour of the giant's tune. Even when expressing his love he is terrible. Note the striding character of much of the music, with its big intervals, *e.g.* :—



blithe and mer - ry.

Note too, the characteristic Handelian "divisions"—long running passages of notes, as many as forty or fifty set to a single syllable of the words. In one place "merry" is made to sound like a hearty laugh.

The children may be amused at a touch of Handel's fun Polyphemus calls for a huge instrument, "a hundred reeds of decent growth to make a pipe for my capacious mouth," and then Handel gives him a piccolo obbligato to his air, an agile, running accompaniment on the smallest instrument of the whole orchestra.

The character of the Recitative should be noticed by the children, and they should observe that the Air consists of the usual three sections—first tune; second tune; first tune again. On this Record the rendering of the repetition of the first tune has been shortened; this is nowadays often done in singing Handel's and Bach's Arias, because they are so long when given in full.

One special performance of the Record should be given for the purpose of listening to the obbligato—trying to listen at one and the same time to two different things, hearing the song, so to speak, with the right ear and its accompaniment with the left. It may be that the children will notice that the vocal part and the bass part of the accompaniment are identical (this is pretty rare; generally the accompaniment has its own independent bass).

ADDITIONAL RECORDS.

2-07902	VIOLIN AND PIANO DUET	<i>Sixth Sonata—Adagio and Allegro</i>	Kubelik
2-07906	VIOLIN	<i>Largo in G</i>	Kreisler
D275	SONG	<i>Ombra mai fu (the original form of Handel's "Largo")</i>	Edna Thornton (Orch. Accompt.)
2-053075	SONG	<i>Lascia ch'io pianga ("Rinaldo")</i>	Kirkby Lunn (Orch. Accompt.)

BACH

(1685-1750)

SUBJECT V.—BACH.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

HARPSICHORD SOLO	<i>Prelude in E flat</i>	Mrs. Gordon Woodhouse
VIOLONCELLO SOLO (UNACCOMPANIED)	<i>Gigue in C</i>	Beatrice Harrison
HARPSICHORD SOLO	<i>Fugue in E minor</i>	Mrs. Gordon Woodhouse
VIOLIN SOLO	<i>Air on the G string</i>	Mischa Elman
HARPSICHORD SOLO	<i>Fugue in D minor</i>	Mrs. Gordon Woodhouse

BACH'S LIFE.

Born 1685. Died 1750. Thus lived 65 years.

Born and died in North Germany.

Left an orphan at 10 years old and went to live with an organist brother, who taught him music.

Became a choir boy.

At 18 began to earn his living as a violinist in a Duke's private orchestra.

Held position as church organist in various churches and composed a great deal of *Organ Music*.

At 32 became chief musician (Capellmeister) to a Prince. Here he had to provide *Orchestral Music, Clavichord and Harpsichord Music, &c.*, and composed his chief works of that kind.

At 38 became Director of Music (Cantor) of the great Thomas Church and School at Leipzig, and remained there the rest of his life. Having several choirs under him, he now composed a great deal of fine *Choral Music*.

BACH'S CHIEF WORKS.

HOME MUSIC (Keyboard).—Inventions, Preludes and Fugues, and Suites. The best known of these works are the 48 *Preludes and Fugues* or “Wohltemperirtes (literally, ‘Well-Tempered’) Clavier.”*

There were also Sonatas for other instruments, such as Violin, Flute and 'Cello, with Clavier accompaniment.

CONCERT MUSIC.—Concertos and Orchestral Suites. In those days there were no concert halls such as we have now, but rich nobles and princes kept their own orchestras and gave private concerts in their own houses or palaces.

ORGAN MUSIC.—Preludes and Fugues, Choral Preludes, &c. (A “Choral Prelude” is a Prelude founded on some well-known “Choral,” *i.e.*, Hymn Tune.)

CHURCH MUSIC.—Cantatas, Passion Music, Mass in B minor.

STYLE OF BACH'S WORKS.

Nearly all Bach's music is very “Contrapuntal.” A great deal of it is in the form of the Fugue. A *Fugue* may be for either voices or some instrument, but in any case it is written in a certain number of “parts” (or “voices”). It all grows out of one little germ-theme, with which it opens; this we call the “Subject” of the Fugue. Many Fugues are preceded by a *Prelude*.

A Bach *Cantata* is a sort of long Anthem.

Passions are settings of the Gospel stories of Christ's death. Bach's best known one is the St. Matthew Passion, the words of which are taken from St Matthew's Gospel.

A *Mass* is a musical setting of the Communion Service.

* NOTE FOR TEACHER.— This has nothing to do really with the clavier being in a good or bad temper, but refers to a system of tuning called “Equal Temperament,” by which *all* keys, sharp or flat, of a keyboard instrument can be used equally well, and not only a few of them, as was formerly the case. We always tune our pianos to Equal Temperament nowadays.

BACH'S INSTRUMENTS.

Bach's instruments were of course the same as Handel's. But Bach was particularly fond of the Clavichord, a small and very quiet-toned keyboard instrument, something like a tiny piano. He was the greatest composer for the Organ the world has ever known.

NOTES FOR THE TEACHER.

PRELUDE IN E FLAT.

(Record No. D490.)

This is largely a harmonic study, in some parts very like the first Prelude of the "48." The middle part offers a contrast in style, and is momentarily fugal in character. Say little to the class about this Prelude; let it make its own effect, and then, having studied the later Bach pieces of the programme, come back to this and discuss it a little.

GIGUE.

(Record No. D346.)

The word is the same as our English "jig." It indicates a lively dance tune in some compound time. Make the presence in the Bach programme of this piece, and of the Violin *Air on the G String*, the occasion of a little chat about the Stringed Instruments. If possible have a Violin, a Viola and a Violoncello there to show the class, and someone who can demonstrate the principles of their use. Show how they can play not merely single notes, but also chords (well illustrated by the present piece); show the effect of the mute, the sound of harmonics, and so forth. Get the class to follow the piece closely during one of its performances, with the view of finding out what the player is doing. Some of the members of the class should be able to spot such an incident as the holding on of a drone (or "pedal") note, whilst the tune continues above it, for instance. The lively rhythm of this piece should appeal greatly to children. It is a very merry piece in some places—almost laughs with joy.

FUGUE IN E MINOR.

(Record No. D491.)

It is suggested that the teacher should make this Record the means of obtaining a real insight into the construction of a Fugue. As has been often hinted throughout this book, the success of the work of the teacher of Appreciation must necessarily rest largely upon his own acquirement of (a) enthusiasm for his subject; (b) sufficient knowledge; and (c) sufficient listening ability. A notable contribution to his equipment in all these three respects can be made if he will buy the music of this Fugue, study it carefully, and then play the Record over and over again with the music before him, first running the Gramophone at a low rate of speed, so as to observe in detail what is being played, and then gradually speeding it up, as the music becomes familiar and his own grasp of its detail becomes greater. It will be an instructive thing to play the Record once or twice at the correct speed, and without the printed copy, before beginning the study suggested; this will enable the teacher to realise the position of the ordinary listener, who thinks fugues "dry" or feels bewildered, and the gradual understanding and enjoyment that will come as the result of the study outlined below, and the many playings of the Record necessitated, will be an enlightening as to what can be done in teaching others the "Appreciation of Music."

The Fugue is to be found on page 6 of Peters' Edition, No. 210, (price about 4s.), and I believe nowhere else but in the great Bachgesellschaft edition.

Having played the Record through once or twice without copy, as suggested, stop the instrument and give half-an-hour to studying the copy without the Record. It will be seen that there are three strands or "voices." We will call them Soprano, Alto and Bass. Number the bars of the copy and trace out what follows, marking it into the copy with your pencil. Bars 1-4 give us the "Subject" of the Fugue, in the Alto. It is a brilliant four-bar tune of continuous semiquavers. It is evident that this is going to be one of Bach's quick, lively Fugues, not one of his slow, expressive ones.

At Bars 5-8, the Subject comes in the Soprano. It is now transferred to the Dominant key, and we call it now the "Answer."

At Bars 10-13, the Subject comes in the Bass. It is now back in the Tonic key. (Bar 9 is a mere connecting link.) Each "Voice" has now had its turn at the Subject or Answer. This then ends what is called the "Exposition" of the Fugue.

Now look carefully through the rest of the Fugue. You will find the Subject entering again constantly in various keys and in various "voices." Mark its entry at all these bars—17 (in Bass), 26 (in Alto), 31 (in Bass), 41 (in Soprano), 55 (in Alto), 63 (in Bass). Mark also its ending (in each case 4 bars later).

Now look at the intervening passages. These we call Episodes, and on humming through each "voice" you will find that they are not made of new material but of material before heard, and generally of some fragment of the Subject. The whole piece, then, is bound together in a very homogeneous way.

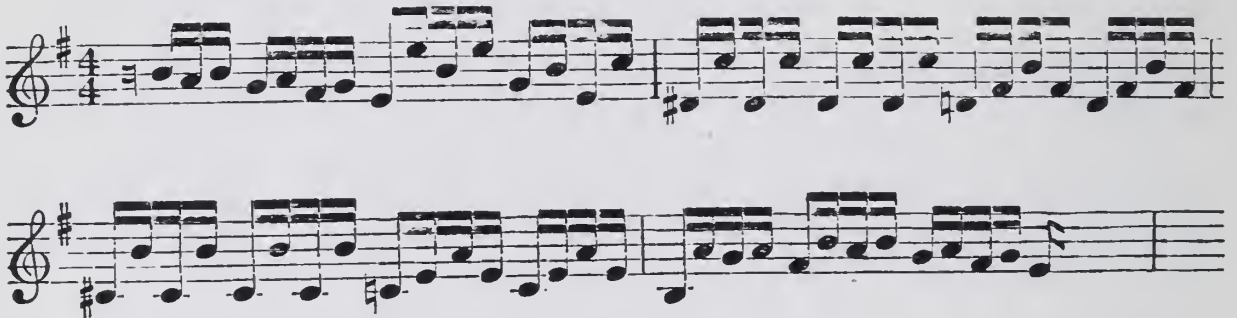
Look back now at the Exposition. At first the Alto enters alone, with the Subject. Then the Soprano comes in with the Answer whilst the Alto goes on with a counterpoint to it. Sing over that counterpoint and get it in your head, so that you will know it again if you see it or hear it. One thing that will strike you is that Bach has carefully designed it to stand out against the Subject. Compare the two. The Subject moves in semiquavers, the Counter-subject (as this bit of counterpoint is called) moves in quavers; the Subject is continuous, the Counter-subject is a series of fragments, broken by rests.

Look through all the other entries of the Subject that occur in the Fugue and see whether Bach has accompanied these, too, with his Counter-subject. (In some Fugues he does so, in others he does not.)

Now turn on your Record again at its beginning and repeat a good many times the Exposition of the Fugue, giving yourself practice in hearing the Counter-subject, instead of allowing all your attention to be taken by the Subject. This knack of hearing two things at one time is worth acquiring; one's appreciation of a piece of music is often dependent a good deal upon it.

More could be said about the construction of this particular Fugue, and upon Fugue construction in general; but you now have quite enough to go on, and the thing is to apply what you have just learnt by hearing the Fugue over and over again, with the music in front of you, and trying hard to hear more and more detail at every repetition.

If you have not got a copy of the music, the above hints are still in some measure to be applied, but your task will be much easier if you are able to call in the eyes to help the ears. As an assistance to teachers who have not got the copy of the Fugue, its Subject is here supplied.



How much of all that I have pointed out will you teach the Class? It depends on their age, intelligence and interest in music. At any rate they should be encouraged to listen hard for the Subject every time it appears, and especially when it appears in an under part, and is thus in danger of being lost. Repeat the Fugue as an extra piece at several succeeding lessons, and after a time the hard listening can be dispensed with, and the observation of details will become sub-conscious. If your Class are at all disposed to admit that a piece which at first they but faintly appreciated is gradually becoming a greater and greater pleasure to them, you have taught a great lesson as to the "worth-whileness" of study as a means of increasing enjoyment. In rubbing this in, use, if you like, the illustration of a boy who joins the Scouts, and on their country expeditions learns to observe and enjoy observing things that he has seen before hundreds of times, but seen without seeing. Similarly in music there are details we are in danger of hearing without hearing, which, in effect, is hardly to be called hearing at all. Speaking for myself, I will say frankly that though I have heard Mrs. Woodhouse herself play this very Fugue on the Harpsichord, my enjoyment of it has increased fourfold during the hour I have occupied in working out the above hints, and learning to take in its details as reproduced by the Gramophone.

AIR ON THE G STRING.

(Record No. 2-07972.)

Leaving the three higher, brighter strings of the instrument unused, the composer draws full, rich expressive tone from the lowest string alone. Let this Record be the means of showing how *emotional* a composer old Bach is—not at all the dry contrapuntist that some ignorant opinion, even in these days, still styles him, but a warm-blooded creature of deep human feeling..

authenticity of this Cadenza, but it certainly seems to justify its existence.

With study and repeated hearings, this Fugue, like the other, will be found to grow on one enormously, until at last it becomes one of one's favourite pieces of music.

ADDITIONAL RECORDS.

2-07920- 18-22	INSTRUMENTAL	<i>Concerto in D minor for Two Violins (in 3 movements)</i>	Kreisler and Zimbalist with String Quartet
4-7981-2	VIOLIN PIECE	<i>Sonata in E (2nd and 4th movements)</i>	Maud Powell
E16	VIOLIN PIECE	<i>Gavotte in E</i>	Marie Hall

HAYDN

(1732-1809)

SUBJECT VI.—HAYDN.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

<i>The " Surprise " Symphony</i> (2 movements)	The Mayfair Orchestra
<i>The Toy Symphony</i> (First movement)	The Mayfair Orchestra

HAYDN'S LIFE.

Born 1732. Died 1809. 77 years.

Born in Austria and died there.

A village boy, but sent to town when quite small, as a choirboy, and thus trained in music.

Turned out of the choir for a practical joke, and then became accompanist at the singing lessons of a famous teacher.

Became " Capellmeister " (or conductor) for a Count and afterwards for Prince Esterhazy. For years he was busy in directing orchestra and chorus, opera, church music, and concerts for this Prince—a very valuable experience.

The Prince died when Haydn was 58 years old, and he then came to London and stayed for 18 months, conducting his symphonies and writing some very fine ones specially for the English. Later he visited England again. He was very fond of England and the English.

CHIEF WORKS.

SYMPHONIES (about 153 in all).

SONATAS, some for Piano and others for Violin and Piano.

CHAMBER MUSIC, especially Trios and Quartets.

ORATORIOS, especially " The Creation."

STYLE OF HAYDN'S WORKS.

He was the first great writer in the Sonata style.

A *Sonata* may be for one instrument (*e.g.*, Piano) or for two (*e.g.*, Piano and Violin).

{ A *String Trio* is a Sonata for Violin, Viola and Violoncello.

{ A *Piano Trio* is a Sonata for Piano, Violin and Violoncello.

{ A *String Quartet* is a Sonata for two Violins, Viola and Violoncello.

{ A *Piano Quartet* is a Sonata for Piano, Violin, Viola and Violoncello.

A *Symphony* is a Sonata for full Orchestra.

In form, then, all these are much the same. The general plan is like that of the Suite, *i.e.*, there are several contrasting "movements" strung together to make one large piece. But the movements of a Suite are generally in dance styles and those of a Sonata are not, except that a Sonata often contains one piece in dance style—the Minuet. The Sonata is derived from the Suite. The Elizabethans, Purcell, Handel, and Bach wrote Suites; Haydn, Mozart, and Beethoven wrote Sonatas.

Pieces for more than one instrument, but for fewer instruments than those of an Orchestra, we call "*Chamber Music*." In Chamber Music there is only one instrument to a "part," whereas in Orchestral Music there are a number of the stringed instruments playing the same notes as one another. Thus in a String Quartet there will be a First Violinist and a Second Violinist, playing different music, whereas in an Orchestra there are a number of First Violinists (all playing the same as one another) and a number of Second Violinists (all playing the same as one another).

In a Sonata (or Trio or Quartet or Symphony) there is generally at least one movement in what we call "*Sonata Form*," *i.e.* :—

(a) A First Tune (in the chief key) and a Second Tune (in another key).

(b) A "Development" of these tunes.

(c) The two tunes again (but this time in the same key).

We call these tunes "*Subjects*."*

HAYDN'S INSTRUMENTS.

The *Piano* was now in use. Its full name is "Piano-forte," a combination of two Italian words, meaning "Soft-loud," because (unlike the Harpsichord) its tone could be varied by using greater or less finger force in playing.

The *Orchestra* was now much developed.

Haydn's Orchestra is the foundation of our modern Orchestra.

* The teacher should call attention to the fact that whereas the Subject of a Fugue, as has already been learnt, is a tiny bit of mere melody (*i.e.*, a line of single notes), those of a Sonata, Quartet, Symphony, etc., are fully harmonised sections of music, often quite elaborate in their construction.

NOTES FOR THE TEACHER.

The teacher should have a perfectly clear idea of the construction of a "movement" in "Sonata Form," and also of the construction of a Sonata or Symphony as a *whole*. A simple description will be found in *The Book of the Great Musicians*, and a fuller one in *The Listener's Guide to Music*. In both cases diagrams are given. Before playing the records of the Haydn Programme to the children, the teacher should himself hear the Records a number of times, identifying the "Subjects," etc. No great knowledge of music, but only ordinary common sense, is needed for this.

There is not yet a great deal of Haydn music in the form of Gramophone Records, but more will doubtless shortly be added (especially if a demand for it comes about). Meantime the Records given in the Programme are excellent for illustrating (a) Haydn's genial style, (b) his sense of humour, (c) the general idea of contrast in the movements of a Symphony or Sonata, and (d) "Sonata Form." This Haydn lesson is very important, as Haydn marks the beginning of our modern music, and an understanding of his Symphonies lays the foundations for an understanding of those of Beethoven.

THE "SURPRISE" SYMPHONY.

(Record No. C312.)

MOVEMENTS 2 AND 4.

The plan of the whole Symphony is—

Slow Introduction.

First Movement, quick and bright, in "Sonata Form."

Second Movement, moderately slow.

Third Movement, pretty quick, a Minuet and Trio.

Fourth Movement, quick.

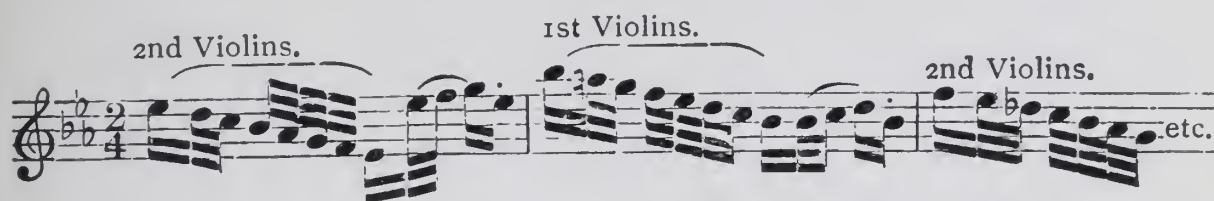
The idea of *contrast* between movements will be quite easily grasped by the children from the two played.

(a) The SECOND MOVEMENT (Andante) is an Air with Variations. This form is already understood by the children from the lesson on Handel.

The Air begins very softly on the strings alone. Then, suddenly there comes a crash from the whole band (strings and wind and drums); this crash constitutes the "Surprise." It is one of Haydn's jokes. You can imagine the old ladies nodding during the opening of this gentle piece and then being suddenly and violently roused.

In *Variation 1*, the Air is given to the Second Violins, and the First Violins embroider a little bit of counterpoint over it (at one place the flutes join in the embroidering, but an octave higher; let the children find this place).

Variation 2 is in the Minor. Half-way through, the First and Second Violins begin to play about with a bright little counterpoint,



which they toss from one to another; meantime Flutes and Oboes hold slow chords up above. Soon Trumpets and Drums wake up and make a noise. Then comes a rapid rush up the scale of nearly all the instruments, followed by a plaintive little cadenza by First Violins alone, and we come to

Variation 3.—This is in the Major again and begins with the Air given to the Oboe, with accompaniment on the Strings, but the Oboe repeats every note of the Air as it plays it, thus breaking every quaver into two semiquavers. Soon the Air (in its original form) is given to the two violins, and above it are woven counterpoints by Flute and Oboe.

Variation 4 is a loud one. The whole orchestra is engaged in playing the Air and its harmonies—except the Violins, which bustle about in quick notes (three of their notes to each note of the Air).

A *Coda* follows, made out of the little *motif* which is the main material of the Air.

(This movement has been slightly shortened in the Record; the shortening is effected by cutting out the latter parts of Variations 3 and 4.)

All the information given above (except perhaps the names of the instruments playing) can be drawn out of an intelligent Form. Tell them nothing that is not really necessary. As they tell you things, write them on the blackboard, so that gradually you build up a full plan of the movement.

One good result of the use of this Record should be that the children will learn to recognise the Oboe when they hear it, as also the Flute. Tell them that in later lessons you are going to introduce them to the Clarinet, which (though it is really quite different in tone) many people confuse with the Oboe, and that in this lesson it is part of their business to get to know the Oboe so well that they can never mistake it for anything else.

Flute and Oboe are playing together in the latter half of Variation 2, generally in sixths or thirds—the Flute above.

Let the Class observe how cleverly Haydn contrasts Wind Instruments with Strings. And let them notice how he holds back his Brass and Drums for big effects, and does not bring in quite the full orchestra until near the end.

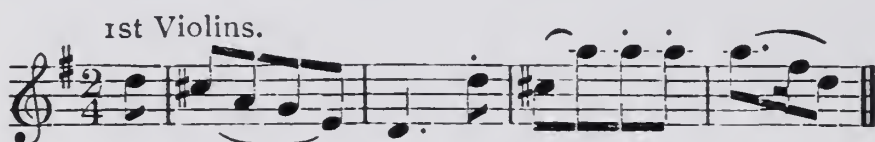
In some places a careful listener can hear the Horns holding a long note in the middle of the harmony, sometimes the same note

for four or five bars together. This is a frequent and effective way of using Horns.

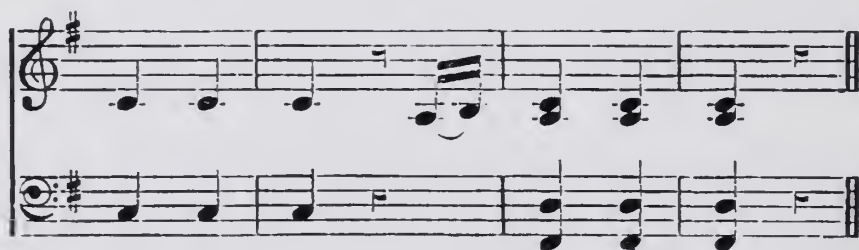
Near the end, in the Coda, Haydn works up a loud passage with full orchestra. He makes you think he is going to end loudly, but pauses on a discord (*i.e.*, a very expectant chord) and then when he resumes does so softly, ending the piece quietly, as it began.

(b) The **FOURTH MOVEMENT**—This is in Sonata Form. That is, it is made out of two contrasted tunes or Subjects (i) stated, (ii) developed, and (iii) restated.

Exposition.—The *First Subject* begins the movement, so there will be no difficulty in finding it. It is continued for some time by a passage developing out of it, and then we come to a chord of expectancy, followed by a bar's rest. (This device of raising expectation before something important is common and should be noticed.) Suddenly stop the Gramophone at this point and call attention to the feeling the composer has created, and then go on. The *Second Subject* now opens as follows—



This section ends with a rush of semiquavers, followed by another effect of expectancy.



Then the *Development* opens. At first we think we are going to have the *First Subject* again, but it soon tails off, and we get various passages derived from it.

Normally (especially in works by Beethoven and later composers) we find both subjects treated in the *Development*. Here the *Development* is entirely fashioned out of the first subject. Towards its end we are led to think we have got to the *Recapitulation*, for again it sounds as though the *First Subject* is coming back in full.* It soon, however, wanders off into remote keys, and the *Development* continues for some time longer; it ends with a *Cadence* followed by

* A landmark to find this false alarm passage may be useful. It is preceded by this little passage for First Violins (all the rest of the Orchestra silent).



a semiquaver passage for First Violins, leading to the *Recapitulation*. Here we have both subjects in full, but note that when they appeared in the Exposition they were in contrasted keys, and now they are in the same key. The reason for this is obvious. We are nearing the end of the movement, and must re-establish our main key, so that we may end comfortably in it. A *Coda*, *i.e.*, a sort of "postscript" closing passage, brings the piece to a conclusion.

I think any teacher using this book will be able to find the passages referred to from the indications I have given, and to do so without difficulty. Some who have a technical knowledge of music, may, however, care to buy the piano score of the Symphony and to study the form in detail from that. The foregoing description looks technical, but is really quite simple to follow. Do not give it to the pupils in this form. As before, draw as much as possible out of them. The first time through they may merely notice that there is one jolly little tune (or Subject) that keeps coming back. The second time through they may recognise that there is a second important tune. After that the main form of the piece should become clear to them.

As for *Orchestration*, they will notice that the movement begins with Strings alone, but that very quickly the Flute joins them. The main function of the Brass and Drums in the Haydn Orchestra (to make a big row by repeating loud chords in climaxes) will doubtless strike them. Do not labour any of these points, and if the children seem to lose interest, drop the matter for that day and turn to something else, perhaps repeating some favourite Record from a previous lesson, and encouraging the children to try to discover more about its music.

THE "TOY SYMPHONY." FIRST MOVEMENT.

(Record No. C215.)

The staple of the orchestral tone is provided, of course, by the string body. In a general way this is so with any orchestral piece, but with a Toy Symphony it is necessarily so, since toys could hardly sustain any portion of the piece by themselves, their notes being very strictly limited.

The *Trumpet* can only be used when the chords written happen to contain its note G. As, however, the key of the piece is C and a great deal of the harmony is Tonic and Dominant (*i.e.*, the chords of C and G) there is plenty of opportunity to use the trumpet, and it comes in with fine effect at all the cadence passages at the end of the various sections of the piece.

The *Drum* is used in this piece whenever the Trumpet is used and nowhere else. The two will be heard entering together, therefore.

The *Rattle* is useful for adding to the noise here and there.

The *Cuckoo* comes in frequently with the two notes G and E.

The *Nightingale* is a sort of super-bird-warbler. It plays an important part, and in the performance reproduced in this Record seems to have been allowed slightly to overdo its part. Still it makes an effective contribution to the merriment.

The full list of the instruments for which the Symphony is scored is as follows :—

<i>Strings.</i> —	First Violin.
	Second do.
	Basses (<i>i.e.</i> , 'Cello and Double Bass, playing the same notes—an octave apart).
<i>Wind</i> (toys).—	Trumpet.
	Cuckoo.
	Nightingale.
<i>Percussion</i> (toys).—	Rattle.
	Triangle.
	Drum.

It should be quite easy for the children to pick out these instruments—with the exception, perhaps, of the Triangle, the tone of which is here generally rather covered by that of the other instruments.

The form of the movement is a modified (and very much simplified) "Sonata Form." Naturally the limitations of the toys, with their fixed notes, left Haydn little choice. He could not, for instance, modulate much, or he would have gone into keys where those particular notes did not exist. It is really wonderful how cleverly he has contrived an effective little piece whilst subjected to such restrictions.

The movement falls into two parts, and each part is repeated. The two Subjects out of which the whole piece is made begin respectively as follows :—



Perhaps a personal recollection may be pardoned here. During the summer of 1917, the writer was in charge of music at the Fifth Army Rest Camp at Equihen, North France. Every twelve days a batch of 2,500 men came right out of the firing line for a brief holiday and had to be amused. As soon as they arrived a small Orchestra was formed of any who could play stringed or other instruments. Then the preparation of Haydn's "Toy Symphony" began, and on the final night of their stay a grand performance took place. The most ridiculous instruments were given to the most important personages. The Colonel played the Toy Trumpet the Adjutant a large Baby's Rattle, and the Quartermaster, the Sergeant-Major and others were all accommodated with toy instruments with which to make fools of themselves and music and merriment for the audience. If a military band was in camp

extra parts were written for its instruments, and by a visit to a toy-shop in a neighbouring town many new instruments were also discovered which could be worked into the score. The performance was always the event of the holiday. Nobody minded playing Boche music when it came from genial Father Haydn, and we blessed that composer for the pleasure he gave to weary and mentally troubled men. The only regret that comes as one listens to this Gramophone Record of a movement of the Symphony, is that we never thought of the cries of " Papa " and " Mamma " which some ingenious member of the orchestra that made the Record has added to the score at the end. With our audience in that Rest Camp they would have brought down the marquee.

It is suggested that the use of this Record should be made the opportunity for the cultivation of a habit of close listening to orchestral effects on the part of the class. Even young children will take an interest in detecting the entries of the various instruments. Try stopping the Gramophone suddenly, and saying, " What instruments were playing then ? " Or whilst the disc is running put down the needle on it here and there, at random, for a second or two at a time, and ask the same question. A good orchestral listener has cultivated the habit of listening to orchestral effects until he does it sub-consciously.

(The other movements of this Symphony, not at present recorded, are a Minuet and a rapid Finale.)

ADDITIONAL RECORDS.

Record Nos.			
D519	SONG	<i>Rolling in foaming billows (" The Creation ")</i>	Robert Radford
7-7946	VIOLIN	<i>Minuet in D, No. 2</i>	Mischa Elman
3-7923	VIOLIN	<i>Minuet</i>	Mischa Elman

MOZART

(1756-1791)

SUBJECT VII.—MOZART.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

OVERTURE	<i>Figaro</i>	New Symphony Orchestra (Cond. by Landon Ronald).
MOTET	<i>Ave Verum</i>	Westminster Cathedral Choir (Cond. by Dr. R. R. Terry).
ARIA	<i>Ah, my pretty brace of Fellows</i> (from "The Seraglio")	Robert Radford (Orch. cond. by Percy Pitt).

MOZART'S LIFE.

Born 1756. Died 1791. 35 years.

Born at Salzburg. Died in Vienna.

The son of a professional musician, who gave him and his sister good teaching and took them as young children on performing tours to the courts of Austria, France and England.

When boyhood was over was much neglected by the great people who had welcomed him as a child, and was for some time very poor.

Became popular as an Opera composer, but died before he had had time to enjoy his fame.

Was buried as a pauper, in an unmarked grave.

CHIEF WORKS.

SYMPHONIES, especially three very fine ones, in E flat, G minor and C. The one in C is called the "Jupiter" Symphony.

OPERAS (some in Italian and some in German), especially *Figaro*, *The Magic Flute* and *Don Giovanni*.

PIANO PIECES, especially a great many Sonatas.

CHAMBER MUSIC, including String Trios and Quartets.

MASSES, particularly a great "Requiem" Mass (or Mass for the Dead), written on his deathbed.

STYLE OF MOZART'S MUSIC.

Much like Haydn's (we class Haydn and Mozart together, as we do Handel and Bach).

Always very *tuneful**—especially the songs in the operas.

Much of it is not "contrapuntal" but "harmonic."

The Form of Mozart's works is generally very perfect.

Like Haydn, Mozart was a writer of Sonatas and Symphonies, and his use of the Orchestra in the latter is very effective.

MOZART'S INSTRUMENTS.

Like those of Haydn already described. But in the Orchestra he made much more use of the Clarinet than Haydn had done and henceforward it became a regular member of every orchestra.

* Some children will not understand this, thinking by *tuneful* is simply meant "good to listen to" or "attractive." Explain to them that whereas Bach and Handel usually gave equal interest to all their parts, Haydn and Mozart often had one beautiful tune (at the top) with mere supporting harmonies. This is, of course, a rough generalisation, but one cannot make things clear without generalising.

NOTES FOR THE TEACHER.

OVERTURE TO "FIGARO."

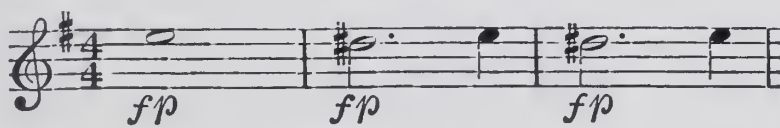
(Record No. D141.)

"The Wedding of Figaro" is a comic opera in four Acts. The Overture is one of Mozart's finest orchestral pieces; it is very animated and bustling, and the Record gives a very good rendering of it (complete—no "cuts").

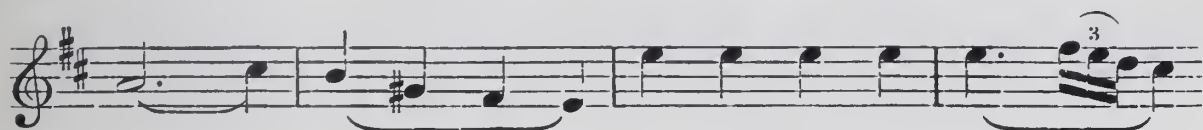
The construction of the piece is very clear. It is in Sonata Form.

The First Subject is heard at the opening, and goes on for some time.

The Second Subject will be easily identified by the children if they listen for the first well-defined tune that comes after the First Subject. Its opening (on the First Violins) is as follows:—



At this point the two Oboes, in thirds, continue the passage, and a moment after the two Flutes, also in thirds, enter with an imitation of one of their passages. Later there comes another tune, which we might, if we cared, call a Third Subject. It begins (on the First Violin, doubled an octave below by the Bassoon)—



The First Subject is, of course, in the main key of the piece (D), and the Second and Third (some people would connect these and call them "Second Subject—first part" and "Second Subject—second part") are in its dominant, or Soh key (*i.e.*, A).

There is no development portion in this Overture, and, with a mere link of a few bars long, played by the Violins, we enter on the *Recapitulation*. This is much like the Exposition, but of course all the subjects are now in the chief key of the piece.

The *Orchestra* used consists of:—

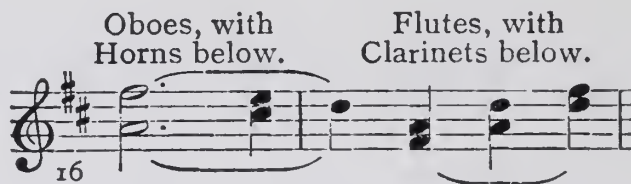
Strings.

Wood-Wind.—2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons.

Brass.—2 Horns, 2 Trumpets.

Percussion.—2 Kettledrums.

Some of the Wood-Wind effects are very charming (*e.g.*, near the opening).



Taking the first sixteen bars, or so, of the piece, note the effective variety Mozart gets. He opens with Strings scurrying about, then has this charming little Wood-Wind passage, and then Full Orchestra. The class can find lots of other interesting bits of orchestration for themselves either now or when they have had the later lesson on the Orchestra.

AVE VERUM.

(Record No. D337.)

There is little to be said about the construction of this piece. It is just a piece of simple, but very beautiful, four-part choral writing (S.A.T.B.) with an organ accompaniment. The children should listen to it several times and try to hear the movements of the several voices. They should, for instance, be able to point out this little piece of free "canon," which occurs near the end—

es - to no - bis, etc.

es - - to no - bis, etc.

This is "Canon four in two," *i.e.*, there are four voices but only two tunes (so to speak).

The words of the piece run :—

Ave verum corpus natum de Maria virgine,
 Vere passum immolatum in cruce pro homine.
 Cujus latus perforatum unda fluxit et sanguine.
 Esto nobis praegustatum in mortis examine.

a rough translation of which would be :—

Hail, true body, born of the Virgin Mary,
 Who hast truly suffered and died on the Cross for men.
 Thou whose piercé side has poured out water and blood.
 Grant that we at death may have Thy presence before the
 Judgment.

“ AH, MY PRETTY BRACE OF FELLOWS.”

(Record No. D114.)

Ah ! my pretty brace of fellows
 Soon you'll swing upon the gallows
 Like a pair of silly geese !
 I'll be there before and after,
 I shall split my sides with laughter,
 Then at last we'll have some peace.
 Like two mice, you came a creeping
 When you thought we all were sleeping.
 But the cat was wide awake,
 In his clutches he has caught you,
 And already he has taught you
 That you've made a big mistake.
 Ah ! my pretty brace of fellows,
 Soon you'll swing upon the gallows,
 That is going to be your fate.
 I'll be laughing, dancing, springing,
 And for joy be madly singing,
 Then I'll show you rogues my hate !
 Ah ! my pretty brace of fellows,
 Soon you'll swing upon the gallows,
 That is going to be your fate.

PAUL ENGLAND.

This song is from the opera *The Seraglio* (pronounced Say-rah-lee-o), one of Mozart's earlier operas, written when he was twenty-six.

The tale of the opera may be told to the class, so that they may understand the meaning of the song. It is as follows :—

A Turkish Bashaw captured two girls, Constanza and her maid Blonda, and carried them off to his palace in Constantinople. Here he placed them under guard in the Seraglio (or women's quarters).

The maid had a lover called Pedrillo, who followed her to Constantinople and managed to become a favourite servant of the Bashaw, hoping some day to be able to rescue his sweetheart.

Constanza herself had also a lover, Pedrillo's master, Belmont, and he, too, set out for Turkey to see if he could rescue *his* sweetheart.

When Belmont got to Turkey he found out the Bashaw's house and discovered Pedrillo there. Pedrillo persuaded the Bashaw to take Belmont also into his service, and the two then plotted to bring about the escape of the two girls.

One night they made the Bashaw's head servant, Osmin, drunk, and by means of a ladder were getting the girls out of the house, when they were discovered and captured.

But the Bashaw, instead of punishing them, pardoned them all, and they all went home and lived happily ever after.

The song on the Record is sung by Osmin, at the moment when the prisoners have been recaptured. He triumphs over poor Belmont and Pedrillo, telling them they are sure to be hanged for their crime.

The class should be led to notice the form of the song. For a song it is a little unusual, being a Rondo, *i.e.*, it has a chief Subject which comes back again (four times in this case), with other matter in between the appearances of this chief Subject. Let the class listen to the song once neglecting the words and concentrating on the musical construction, and they will easily discover this.

ADDITIONAL RECORDS.

Record No.

C648.	ORCH. PIECE	<i>Overture "The Magic Flute"</i> <i>Parts 1 and 2</i>	The Mayfair Orchestra
D111.	SONG	<i>Twilight</i> (<i>"Voi che sapete"</i> from <i>"Figaro"</i>)	Mdlle. Brola
D198.	SONG	<i>Love, I pray on me take pity</i> (<i>Porgi amor qualche ristoro</i>)	Miriam Licette
D198.	SONG	<i>Gone for ever these days of pleasure</i> (<i>"Figaro"</i>)	Miriam Licette

(The above arias are sung in English. A large number of arias in the original Italian or German are also recorded.)

THE
ORCHESTRA

SUBJECT VIII.—THE ORCHESTRA.

THE TEACHERS' OWN STUDY OF THE ORCHESTRA.

Most Musical Appreciation teachers (even those in the remoter districts) have the opportunity of attending an occasional orchestral concert. The advice which follows assumes that the reader enjoys this opportunity, but it will be observed that almost everything which is suggested can also be carried out in one's own home by means of the Gramophone. I intend in this chapter to give the teacher the bare minimum of actual fact, and then to put him on the road to acquire that habit of orchestral observation (a form of "ear-training") which is the great thing needful.

FACT IN A NUTSHELL: THE THREE FAMILIES.

1. The Orchestra contains three main classes of instrument.
2. These are (in order of importance), the "Strings," the "Wind," and the "Percussion."*
3. The "Strings" are a family:—
 - First Violins.
 - Second Violins.
 - Violas.
 - Violoncellos.
 - Double-basses.
4. The "Wind" are two families—Wood and Brass.
 - Flutes
 - Oboes
 - Clarinets
 - Bassoons
 - Horns
 - Trumpets
 - Trombones

Flutes	}	Wood.
Oboes		
Clarinets		
Bassoons		
Horns	}	Brass.
Trumpets		
Trombones		
5. The "Percussion" are a miscellaneous crowd, rather than a family, their chief representatives being:—
 - Kettle-drums.
 - Big drum.
 - Cymbals.

Of course there are other instruments than these, belonging to one group or another, and one or two (such as the harp) that fall properly into no group at all, but the instruments given above are those that satisfied the classical composers in their symphonies, and will do for our beginning in the art of orchestral listening. Once these necessities are known, it will be easy to acquire a gradual knowledge of the modern luxuries in the way of additional instruments.

* In my children's volume, *The Book of the Great Musicians*, I have called these the "Scrapers," the "Blowers," and the "Bangers."

THE BEGINNING OF OBSERVATION.

Next time you hear an orchestra, begin your study by noting its arrangement before the playing begins. See where the Stringed Instruments are placed, where the Wood-Wind, and where the Brass. Observe, back of all, the Kettledrummer (or "Timpanist"), and his fellow "percussionists," if any.

Then, throughout the performance concentrate on this—to notice which families are engaged. Especially look for occasions when the Strings alone, the Wood alone, or the Brass alone, are at work, and get into the ear of your memory what Stringed tone sounds like, what Wood-Wind tone, and what Brass.

That will be enough for one concert (perhaps more than one), and remember that you are engaged not in present musical enjoyment so much as in cultivating observation with the aim of increased enjoyment in the near future (though, at the same time, you will find a good deal of enjoyment in this elementary recognition work).

THE NEXT STEP.

Now comes a harder task—to learn to recognise individual instruments (and this will take some mental concentration during three or four concerts).

Sit near the band if possible, so that you can see as well as hear; if this is impossible take your opera glasses and do not be afraid to use them.

First learn to recognise the instruments by sight.

(1) THE STRINGS.

(These you probably know.)

- (a) *Violins*.—The first and second violins are the same instrument, but play different "parts."
- (b) *Violas*.—These are slightly larger than the Violins (and thus play somewhat lower notes).
- (c) *Violoncellos*.—These are larger again, and are held between the knees.
- (d) *Double-basses*.—These are so large that the players stand to play them, or perch on very high stools.

Look upon the strings as a choir in this way:—

First Violins = Sopranos.

Second Violins = Contraltos.

Violas = Tenors.

Violoncellos = Basses.

(The Double-basses have no choral equivalent. They frequently double the violoncello part an octave lower, and thus resemble the pedals of an organ during the playing of a hymn tune.)

(2) THE WOOD-WIND.

- (a) The *Flute* everybody knows. It is a simple tube, held sideways.
- (b) The *Oboe* and the *Clarinet* at first sight look rather alike. The essential difference is this—the Oboe has a thin double-reed which the player puts into his mouth; the Clarinet a thicker mouthpiece, with a single (broader) reed. Notice these two instruments particularly, and fix in your mind the position of the men who play each, so that you know exactly where to find them.
- (c) The *Bassoon*.—This is really a big bass Oboe, so long that the player needs to have the reed brought down to his mouth by a thin curved tube, carrying the little double reed.

(3) THE BRASS.

- (a) The *Horn* is the curly instrument.
- (b) The *Trumpet* is the straight one, with keys to it. (In a small orchestra, the Cornet may take its place.)
- (c) The *Trombones* are the long brass instruments with slides—everyone has noticed them.

(4) PERCUSSION.

The Kettledrums are the two instruments which the man is busy tuning by turning screws. The Big Drum and Cymbals (if present) need no description, for every child knows them.

NOW FOR KEEN LISTENING!

The great task now is to learn to recognise each of these instruments when you hear it, and to this you must apply all your attention for a time. It will perhaps be well to leave the Strings to the last, and to tackle the Wood-Wind first.

The *Flute* is the easiest instrument of this class to recognise, but if you can catch it using its low notes you will probably be surprised to find it possesses a quality of tone on these which you did not previously associate with the instrument. (The flute may, by chance, be made of metal, but we still class it with the "wood.")

The *Oboe* and the *Clarinet* need careful distinction; the Oboe has a more piquant and cutting tone, the Clarinet, a smoother, rounder, richer tone. You will have many opportunities of hearing these instruments in little solo snatches, or in passages where their tone predominates, and when you have learnt to know Oboe tone

from Clarinet tone you have got something useful that many regular but thoughtless concert-goers have never gained.

The *Bassoon* is really, as already stated, a big Oboe, but its tone has a quality of its own—rather hollow and cadaverous sometimes (if this latter adjective can be applied to sound).

The study of the *Brass* may follow. Note how beautiful and mellow these instruments are when played softly, and how stirring and strident they can become in the loud places. Learn to distinguish Horns from Trumpets.

The refinements of *String* tone may come later, and if you have any opportunities of hearing a string quartet, this will give you the means of acquiring such distinctions as that between Violin and Viola tone. Violoncello tone should be easily recognised; it is rich and expressive.

When the Full Orchestra, or a large section of it, is playing, try to avoid hearing it as a mere mass of mixed tone. Always some instrument, or group of instruments, is predominant. Cultivate the knack of detaching this in your mind from the others which form a background to it. A landscape to the ordinary man gives a vague general impression of beauty; the artist, however, at once and instinctively picks its outstanding feature, and groups everything else around that. The application is obvious.

THE USE OF A SCORE.

Even though you may have very little musical knowledge you can, if you wish, use an orchestral score (and miniature scores for all the standard works can now be bought quite cheaply*). It is a mistake to think that an orchestral score (or "full score," as it is often called) is something requiring great erudition on the part of its owner. In the following paragraphs I think I shall be able to show that, though not essential to musical enjoyment, such a score, even in the hands of the musically uninitiated, can be made the stepping stone to fuller comprehension in orchestral listening.

In the following section of my chapter the trained musician will be aghast at what is left out. He must remember, however, that I am writing not for the would-be Composer, but for the mere intelligent *Listener*. Within limits, the less I can say the clearer will be the understanding that will result; the details that are given in books of orchestration are for the most part mere impedimenta for the listener, necessary as they may be to the professional musician. A fuller description of the orchestra with particulars of the additional instruments of the modern orchestra and pictures of all the instruments will be found in *The Listener's Guide to Music*.

* Goodwin and Tabb, 34, Percy Street, W.1, will send a catalogue on application.

WHAT A SCORE LOOKS LIKE.

Buy (for three or four shillings) the score of a Beethoven Symphony—say the Fifth, because you can get the whole of that in the form of Gramophone Records. For the purposes of illustration of this chapter I choose the Eighth, because it so happens that in that all the instruments are playing from the very first bar. Note, first, that the Italian names of the instruments are used, and remember that—

Fagotti = Bassoons.

Corni = Horns.

Trombe = Trumpets.

Timpani = Kettledrums.

The names of the instruments are written against their lines of the score only on the first page of each movement of the Symphony; it is important, then, to learn their order, so that the other pages may be quickly understood. Look upon the above extract as divided into three sections:—

(a) Top four lines—Wood-Wind.

(b) Middle three lines—Brass and Drums.

(c) Bottom five lines—Strings.

Note next the Key signatures. That for the Clarinets is in a different key from those for the other Wood-Wind; the reason for this need not be explained at the moment, but the circumstance is a happy one, for on every page it will give you a useful landmark, by which you can see the position not only of the Clarinets but also of the Bassoons, which will be found on the line just below.

The Horns, Trumpets and Drums are, you will see, all written for in the open key of C; here, again, is a mystery best left unexplained for the moment, but useful as a landmark, for on every page you can now, in a moment, spot this department of the orchestra.

In the Strings section, notice that the Viola uses a different clef from the others; this, again, will be a landmark for you.

If you have this score, or any orchestral score before you, look at it in the way just indicated and go from page to page, putting your finger at random on a line and deciding quickly to what instrument it belongs. Then reverse the process—turn to any page, mentally fix on an instrument, and then try to place your finger on its line without hesitation. A few minutes at this practice will make a wonderful difference. No longer will a page of orchestral score be a confusing muddle to your mind; at once it will fall into its three sections, and the lines given to the various instruments in each section will be clear to you. Instead of seeing a mere crowd in front of you, you will see a collection of three groups comprising about a dozen individual parts altogether—and all old friends. Already, you will feel, something has been achieved, some progress made.

AT THE CONCERT.

The next thing is to take to a concert the score of one of the pieces to be played there. It should, if possible, be a Haydn, Mozart, Beethoven, Weber, Schubert, or Mendelssohn piece, or something belonging to the period covered by the work of those composers. A later nineteenth century score (and still more, a twentieth century one) will probably contain extra instruments and embody a more complex system of scoring for them. Besides, the modern scores cost more, and not all teachers are millionaires, however much they may deserve to be such.

Look at the score well before you go. Practise yourself in the way just explained and get a general idea what sort of passages the composer writes for each group of instruments. You may note, for instance, that rapid scales and quick repeated notes, which suit the Strings, are rarely given to the Wind. It may strike you, too, that the Wood-Wind are frequently employed in tossing about from one to another delicate little snatches of melody. The Brass, you may notice, have, largely, either long holding notes, or bright fanfares, or rhythmic chords. Anything in this way that you may be able to find out will help you; it is really a question of learning a little of the *habits* of the different classes of instrument.

In the concert room do not imagine you can now read the whole score. You will be very ill-advised if you try to do any such thing. Concentrate on this simple plan—to try all the time to decide which instrument (or group of instruments) is, for the moment, the predominant partner in the concern, and to follow the music of that instrument (or group) with your eye. You will become in time very expert at this. In a full orchestra passage if you hear the Brass thundering out their heavy message your eye will at once seek the middle section of the score; if, on the other hand, the Strings are playing a lively tune, whilst Brass and Wood merely support them by chords, your eye will quickly drift down to the bottom of the score. Then may come a passage where the Wood Wind have the importance, and your eye will follow the top set of lines, noting, it may be, how the Flute plays a little tune which is taken up by Oboe and Clarinet in turn, or how the Bassoons and Clarinets, with the Horns supporting them, play four-part harmony.

When you have reached this point the other details of the orchestration will gradually force themselves on your attention. You are on the road to become an accomplished listener. If this is all you desire to become, you have only to pursue that road, which leads to a City of Delight; if, on the other hand, you want to get further afield, into the country of the expert musicians, now is the time to buy your guide book in the shape of a learned treatise on Orchestration.

So ends this brief and simple budget of advice, intended for the young Musical Appreciation teacher who is content to walk before he tries to fly, and to make his progress towards perfection by steady, easy stages. He must bear in mind that he must himself learn before he can teach, and with attendance at a concert or two fortified by Gramophonic study at home, he will find his learning proceed apace.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Trombe in F.

Timpani in F, C

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

The image shows a page of a musical score for an orchestra. It contains eleven staves, each labeled with an instrument. The top five staves (Flauti, Oboi, Clarinetti in B, Fagotti, Corni in F) and the Trombe in F staff use a treble clef and a 3/4 time signature. The Flauti, Oboi, and Fagotti parts feature a long, sustained note with a slur. The Clarinetti in B part features a similar sustained note. The Corni in F and Trombe in F parts feature a sustained note with a slur. The Timpani in F, C part features a series of rhythmic patterns. The Violino I and Violino II parts feature a series of rhythmic patterns. The Viola, Violoncello, and Contrabasso parts feature a sustained note with a slur. The key signature is one flat (B-flat).

THE INSTRUMENTS OF THE ORCHESTRA.

These are new Records (two double-sided) expressly made for "Musical Appreciation" use. They give a passage by each instrument separately, so that the Class may learn to identify every instrument by its tone.

Be ingenious in finding ways of using these very interesting Records to the fullest advantage. Probably the best way will be to take separately the separate sections (Strings, Wood Wind and Brass), playing in turn the various instruments of the section, and encouraging the Class to listen very keenly to the tone quality of each, and then to put the needle for a moment now on one instrument, now on another (playing a bar or two in each case) to see whether the Class can recognise which instrument is playing. When one section has been pretty well mastered in this way, pass to the next section. Then come back to the first, and try it again—and so forth until you feel sure that your Class is so expert in practical orchestration from the listener's standpoint that when it hears an orchestra it will be able to identify every instrument present with its eyes shut. If yours is a town school you may, when that point is reached, find your Class clamouring to be taken to an orchestral concert, and perhaps you may be able to drive some special bargain with the conductor or concert manager whereby a small selected body of the more keenly musical children may be admitted to the final rehearsal, and the whole class admitted to the concert at some special and reasonable rate of payment.

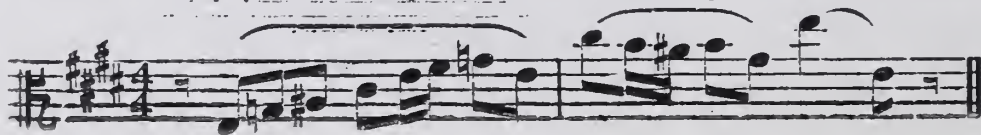
The passages played by the instruments represented on the Record are almost all extracts from actual orchestral music, and are as follows :—

I.—STRINGS, CELESTA AND HARP.

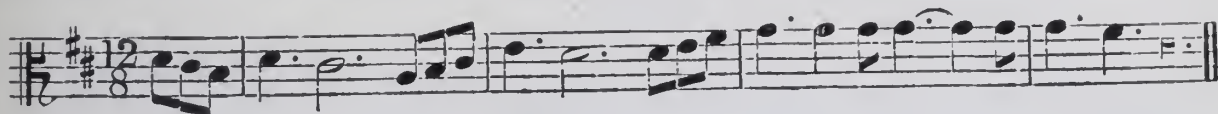
(Record No. D555.)

1. VIOLIN.—(a) Opening bars of Mendelssohn's Violin Concerto, followed by an arpeggio; (b) *Pizzicato* from Delibes' *Sylvia*.

2. VIOLA.—(a) Passage from Wagner's *Tannhäuser*.

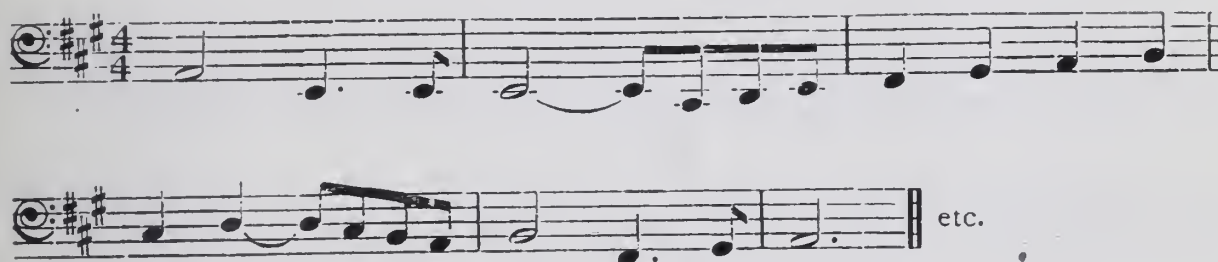


(b) Passage from Chaykovski's *Fifth Symphony*.



3. VIOLONCELLO.—Passage from Rossini's *William Tell* Overture.

4. DOUBLE BASS.—Passage from Wagner's Overture to *The Mastersingers*, and a Scale.



5. CELESTA.—A typical passage.

6. HARP.—Passage from the *Flower Waltz* ("Nutcracker" Suite), Chaykovski.

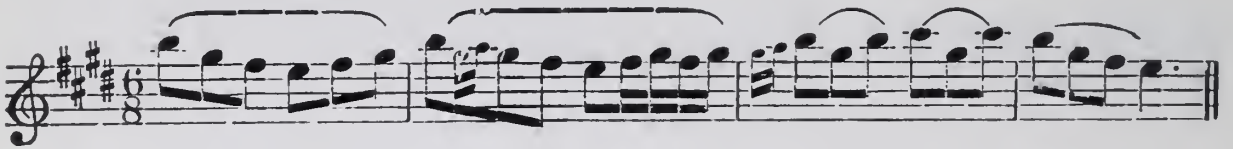
II.—WOOD WIND AND HORN.

(Record No. D555.)

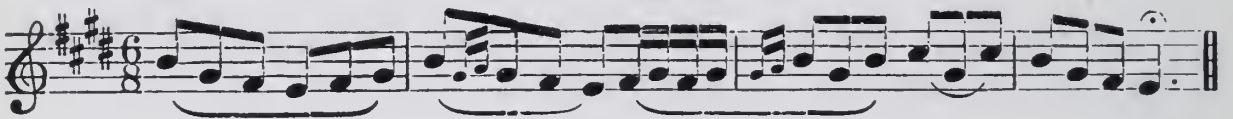
I. PICCOLO.—Passage from Rossini's *Semiramide*.



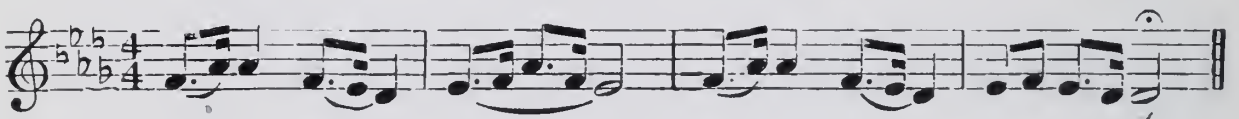
2. FLUTE.—Passage from Grieg's *Morning* ("Peer Gynt" Suite), and an arpeggio.



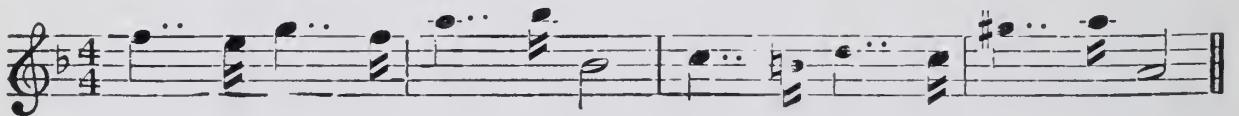
3. OBOE.—A scale passage and a passage from Grieg's *Morning*. (The same theme as the last, but an octave lower.)



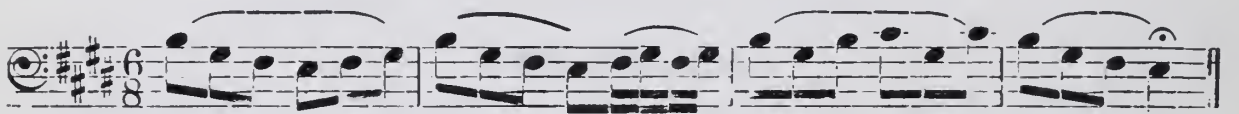
4. COR ANGLAIS.—A scale passage and a passage from the *Largo* from Dvorak's *New World Symphony*.



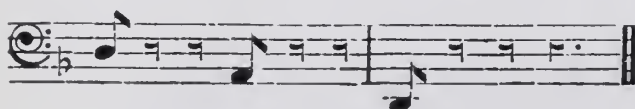
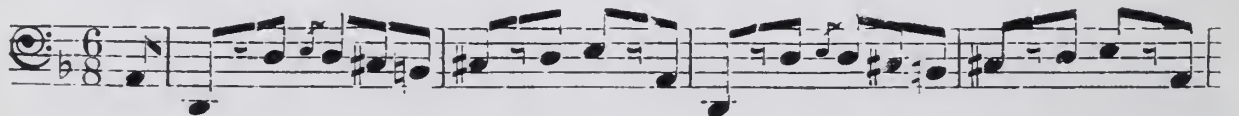
5. CLARINET.—A scale passage and a passage from Auber's Overture to *Zampa*.



6. BASSOON.—(a) Passage from Grieg's *Morning*. (The same theme as that of Flute and Oboe above, but an octave lower than the Oboe), and an arpeggio passage.



(b) Passage from Gounod's *The Funeral March of a Marionette*.



7. HORN.—Passage from the *Nocturne* of Mendelssohn's *Midsummer Night's Dream* music.



III.—BRASS.

(Record No. D556.)

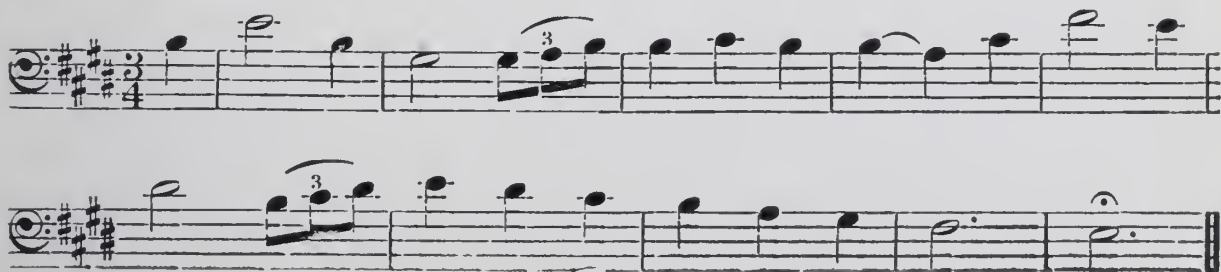
1. CORNET.—Passage from Auber's *Fra Diavolo*.



2. TRUMPET.—Passage from Beethoven's *Leonora* Overture (No. 3).



3. TENOR TROMBONE.—Passage from Wagner's *Tannhäuser*.



4. BASS TROMBONE.—The same passage, an octave lower.

5. TUBA.—Passage from Wagner's Overture to *The Mastersingers*.



IV.—PERCUSSION.

(Record No. D556.)

Each instrument plays a typical passage.

1. TIMPANI (KETTLE DRUM).—Two drums are represented tuned to d and a ; passage includes a roll on both drums.

2. SIDE DRUM.

3. CYMBALS.

4. GLOCKENSPIEL.

5. TUBULAR BELLS.

6. CASTANETS.

7. TAMBOURINE.

SOME ORCHESTRAL RECORDS.

At this point of the Course the teacher may decide to resume the study of the series of composers (going straight on to Subject IX), or, on the other, to treat the study of the orchestra a little more deeply before proceeding. In the case of most of the composers dealt with in the succeeding chapters of the book some orchestral records are included in the programmes, so that there is no absolute need to linger now over the definite and specific study of the orchestra. It is really a matter that only the teacher can decide, since he alone knows his class and the best way to retain and increase their interest in the course. In the pages that immediately follow notes are given on some further orchestral records, and these notes will be useful, whether such records be introduced here or at suitable intervals later. It may be pointed out that the present chapter offers material which might be used for a Popular Lecture (to the whole school and their parents) as distinct from definite "Appreciation Class" treatment, and if preferred it may be used in this way. In that case plan the Lecture very carefully, avoiding the use of too many Records, on the one hand, and the concentration on a mere one or two, on the other. Probably the best scheme will be as follows :—

- (a) Description of the instruments of the Orchestra and their tone qualities, illustrated by the special Records made for the purpose (*see* page 78).
- (b) A fairly full but not laboured analysis of the orchestral colours and combinations of one Record selected from those mentioned in the following page or two.
- (c) The playing, with much less explanation, of one or two other (well contrasted) orchestral Records from those mentioned.

QUILTER—A CHILDREN'S OVERTURE.

(Record No. D47.)

Here is a piece written specially for children by a British composer of our own time. It is a string of well-known children's tunes ; taking them in order of appearance these are as follows :—

Girls and Boys come out to Play.—This is first given out on the Bassoon. A moment later it passes to the Trumpet, playing softly, with a Clarinet prancing gaily around it with a counterpoint (it needs and is worth keen listening to distinguish the two) ; there is a quiet background of *pizzicato* Strings and Harp. Then the Horns, playing a little more loudly, take up the same phrase, doubled by Violas and 'Cellos. There follows a rushing upward scale on Violins, Flutes and Harp. Then the First Violins take the theme up, an octave higher, against a background of the rest of the Strings

and some Wood. Soon the Brass enter brilliantly, and we pass on to—

Upon Paul's Steeple stands a Tree.—This begins with bell effects on *pizzicato* Strings, Horns, and Trumpets. The Glockenspiel, Harp and Flutes join in. Soon more Brass is added.

Dame Get up and Bake your Pie.—A phrase of this is given out twice by Oboes and Cor Anglais (note the Harp *arpeggio* interpolated between the two, and the long-held note on the Horn which lies quietly in the background). After this the tune itself comes in, in rather more sprightly fashion, on the Flutes, with *pizzicato* Strings and the long-held horn note still going on. Then the Oboe takes up the tune, and later the Bassoon. Other details than this might be mentioned, but this is probably enough.

I saw Three Ships come Sailing By.—The Strings have this to themselves for a long time, the Viola taking the air and the other Strings, muted, accompanying. By and by the First Violins take over the air, and here comes something that needs very keen listening to distinguish—a solo 'Cello (doubled by Cor Anglais) takes up the same air in "canon" a bar behind the Violins all the way; if you cannot at first hear this, listen especially for any bars where the Violins have long notes and you will hear the 'Cello with its shorter notes going on underneath. (If you have the piano score of the piece you will see this canon clearly indicated by means of accent marks in the left-hand part.)

Sing a Song of Sixpence.—This enters bustling along on Flutes, Oboes and *pizzicato* Strings (playing in sixths). The Brass quickly joins in and brightens things up still more.

There was a Lady loved a Swine.—Strings and Brass give this, and with it this side of the Record ends. Note that the ending is quite effective, and that one might suitably stop here with a hint of "to be continued in our next." (Far better to give the class something to look forward to at the next lesson than to give them a little too much at this—but perhaps this is a Record of which they are hardly likely to have too much.)

A Frog he would A-wooing Go.—This is given out in Fugal style by Strings, in this order—Viola, Second Violins, 'Cellos with Double-basses, with interpolated Flute chirps and trills. Then the Wood and Brass join in cheerfully. Later a sort of little hunting call for four Horns may be noted; immediately after it comes a little call for two Bassoons.

Baa! Baa! Black Sheep.—This is treated seriously, even ecclesiastically, on Cor Anglais, with a quietly-moving, soft accompaniment for Strings. The Flutes join the melody and later the Violins have it, with Horn background (note the lovely Flute counterpoint that soon gently enters above, and ends on some long-held high notes).

Here we go round the Mulberry Bush.—This we get first on the two Flutes, playing in thirds; a muted Trumpet gives a lovely call

meanwhile, and there are occasional Violin *pizzicato* notes (other details here need not be mentioned).

Oranges and Lemons.—This enters on Trumpets in octaves, but is soon taken up by Flutes, Violins and Harp, and later by Horns, and then by Flutes and Oboes, and then by Trumpets again—with Violins this time.

Coda.—This is made out of snatches of *Boys and Girls come out to Play*, and then of a phrase of *Oranges and Lemons* again, and a bell passage in which nearly all the Orchestra takes part (you can hear the Glockenspiel sounding through). A solitary Kettledrum roll, and some loud chords that follow, bring the whole thing to a triumphant conclusion.

MENDELSSOHN—WEDDING MARCH.

(Record No. D166.)

This is part of the "Incidental Music" which Mendelssohn wrote for *A Midsummer Night's Dream*. If the class has read the play, all the better. If not, tell them something about it and picture the pomp and circumstance of the wedding of the royal couple and the other pairs of lovers. (The March is heard at the beginning of Act V, as the procession enters, after the curtain goes up, and again, after the play of Bottom and his friends, as the great folk leave.)

The construction of the piece is simple. In order that the class may realise the form of a march of this kind let them make a black-board chart of it similar to that of Mendelssohn's *War March of the Priests* in *The Listener's Guide* (page 31).

We begin with a stirring Fanfare by the three Trumpets. Then in comes the whole big orchestra with the first section of the March proper. This section is in two halves (the first half being repeated); note at the end of the second half an effective touch of Trombone giving out the bass strongly accented. In the next section (the First Trio) the Brass is less important, the Wood-Wind and Strings bearing the chief share in this contrasting portion of the work. After this we return to the first section (the March proper) much shortened, and then follows the third section (the Second Trio). Here we have a suave melody given out by Clarinets and Violins, doubled an octave below by 'Cellos (it is largely this doubling of the melody in two octaves that gives it its special colour); whilst this melody is being played we can hear the rest of the Strings and Wood playing rapidly repeated chords as an accompaniment. In the later part of this Second Trio the First Violin and 'Cellos alone have the melody. Then the Trumpet fanfare steals in, and soon we have the whole Orchestra at full blast with the March proper. In the simple, rhythmic Coda which ends the piece, high trills by Flutes, Clarinets and Oboes are a striking feature.

*CHAYKOVSKI—THREE PIECES FROM THE
“NUT-CRACKER” SUITE.

- (1) OVERTURE; (2) DANCE OF THE SUGAR PLUM FAIRY;
(3) CHINESE DANCE.

(Record No. D127.)

Chaykovski read a story by a writer called Hoffmann. It was called *The Nutcracker and the Mouse King*. He wrote music for a fairy ballet founded upon it, and, later, chose out of this ballet music some pieces which he strung together as a Suite.

1. *Overture*. This is a very charming piece of fairy music. Its special peculiarity is that, in order to make it very light and airy in effect, the composer has written no low bass notes, and has thus not used his 'Cellos or Double-basses from beginning to end. To make the String part full enough without these instruments, he has divided his First Violins, his Second Violins and his Violas into two parts each—making six-part String writing.

The following points will be readily found. Get the miniature Orchestral Score if you wish (about 3s.), or get a Piano Score, and mark the points. But the march rhythm of the piece is so regular that it will be quite easy for the teacher in preparing his lesson to count the bars as the Record is played, and so find the passages mentioned.

Bar 1.—Strings alone, very softly playing the main tune of the piece (call it “The Fairies’ Marching Tune,” or something of that sort, to give it an identity).

Bar 9.—The same repeated, but this time the First Violas, down below, begin to play twice as many notes to the beat as the other instruments. We may call this Viola part a “Double-speed Counterpoint.”

Bar 17.—Another tune (to be called, perhaps, “The Fairies’ Double-quick-march Tune”). This comes in the Flute (with the Strings accompanying) and then, four bars later, the Clarinet, an octave lower (a good opportunity of contrasting the tone of Flute and Clarinet).

* Formerly spelt Tchaikowski, a German transliteration of the Russian name, which has no meaning for British readers (for instance, the “kow” is quite misleading). The system in reproducing foreign names from a language with a different alphabet should be to reproduce the pronunciation as closely as possible. The spellings of Russian words in this book are those recommended by the British Academy Committee on the subject. This may seem a small matter to call for so long a note, but teachers will understand the principle involved. On similar common sense principles the name of the piece is here given not as *Casse Noisette* (why use a French name for a Russian piece played to British children?) but as “Nut-Cracker”; and obviously the latter title is much more attractive to an English-speaking child.

Bar 33.—The first tune back again in the Wood-Wind, with the Violins playing the old “Double-speed Counterpoint” that the Violas had before.

Bar 41.—The long, faint, high Holding Note so clearly heard here is in the Oboe.

Bar 45.—The third chief tune of the piece (call it, if you like, “The Fairy Song”). It comes in the First Violins, with the other Strings, plucked, accompanying.

The above gives the main tunes of the piece and some “samples” of its charmingly delicate orchestration. The whole Record is so clear that, studying it on this model, everything else can be pretty easily discovered. If you wish, a simple chart of the form can be drawn on the blackboard by the children, or by the teacher at their direction. (See the charts in *The Listener's Guide to Music*.)

2. *Dance of the Sugar Plum Fairy*.—When Chaykovski was in Paris in 1891 he found a new instrument, the Celesta, that had recently been invented, and wrote home telling the publisher of his music about it, but telling him to keep it a great secret, because he wished to be the first composer to write orchestral music in which such an instrument appeared. This Dance is one of the pieces in which he used it. The Celesta looks like a very small piano, but instead of strings it has metal bars for every note. Chaykovski was quite right in thinking that other composers would want to write music for it, and now it has become a quite common orchestral instrument. Here are some points from the orchestration of the piece :—

Bar 1.—Plucked Strings alone.

Bar 5.—The Celesta added.

Bar 8.—The Bass Clarinet added with a little Counterpoint of its own.

Bar 12.—Bass Clarinet again. This time it runs down to a low note and then stays there for some bars.

Bar 16.—The Clarinet does much the same.

Bar 22.—The Violas start to scuffle about.

Bar 28.—The Strings hold long chords, whilst the Celesta and other instruments go on with their business.

Bar 32.—The Celesta has a nice little bit of playing all by itself.

The rest of the little piece has similar features. It ends with a plucked chord on the Strings.

3. *Chinese Dance*.

This is a quite funny piece. Its chief feature is the queer little Flute tune.

Bar 1.—Bassoons.

Bar 2.—Flute tune comes in (beginning with an upward run).

Bar 4.—Plucked Strings added.

Bar 10.—Piccolo added to the Flute (beginning with a downward run).

Bar 19.—You can hear a faint undercurrent of Clarinet up-and-down arpeggios.

MENDELSSOHN—OVERTURE TO “RUY BLAS.”

(Record No. D166.)

This is an overture Mendelssohn wrote for Victor Hugo's play, which was going to be performed for the benefit of charity. It had to be done quickly. He began it on Tuesday evening. He had a concert rehearsal to conduct on Wednesday and a concert on Thursday, yet early on Friday it was out of his hands and in those of the copyist who had to write out the “parts” for the various instruments. On the following Monday it was performed. Quick work, but do not give the class the idea that composers always or usually work in this way. Far more commonly there are long periods of preliminary consideration of the plan of the work and of its subject matter, and of drafting and re-drafting. (*See The Listener's Guide to Music*, Chapter IV, “How the Composer Works.”)

Orchestrally the *Ruy Blas* Overture gives a fine example of the contrast between Wind and Strings. It opens with a short, slow tragic passage of heavy chords for Wind (note the grand effect of the three Trombones). Then comes a short quick passage for Violins, soon joined by Violas and 'Cellos (all playing *pizzicato*).

The heavy Wind passage comes again (this time with Kettledrums added) and then the Strings enter with a rapid tune in the First Violins, accompanied by the other Strings. Note that the Violin tune is doubled by the Flute, and observe the effect of this doubling.

After some time we get some loud chords interjected on Wind and Kettledrums, with snatches of chromatic scales in between on the Strings. Soon the whole orchestra is blazing away together in very thrilling fashion.

This passage ends with a very effective and characteristic touch—the Strings play a long scale from top to bottom, and at the same time the Wood-Wind play a long scale in contrary motion with them, *i.e.*, from bottom to top.

The heavy chords from the opening follow, and then we get a beautiful passage of very soft staccato chords by strings alone.

Whilst this is still going on a lovely low melody creeps in; it is played by the 'Cellos doubled by the Clarinets and Bassoons (if the class has already heard a pure 'Cello melody in some other piece they will notice the thickening of the effect caused by the addition of these two Wood-Wind instruments).

The above are the chief points to be looked for. Note that whilst this Record is a most excellent one for the teaching of orchestral listening no attempt should be made to study the form of the

Overture by its use, as the piece is a very long one, and passages have had to be cut out. The miniature orchestral score can be got for about 2s. If you buy it, note the omission by the Record of the following brief passages—the second *Lento* and second *Allegro molto*, and a good deal of what follows after the last point mentioned in the orchestral analysis given above.

SCHUBERT—“ UNFINISHED SYMPHONY.”

(Record No. D164.)

Schubert is not one of the composers to whom a definite lesson is devoted in this course. (He is reserved for a possible second volume.) A few facts may be here given. His dates are 1797–1828. He may therefore be described to the class as a younger contemporary of Beethoven. From the dates it will be noticed that he died young (31). He is chiefly remembered by the wonderful gift of *melody* he showed in innumerable Songs and in the two Symphonies still heard, the one in C and this never-completed one in B minor. The latter has but two movements. Both movements can be obtained as Records ; the one described below is the first.

If possible either buy the orchestral score (in miniature form, about 3s. ; any music seller can order it for you), or get the piano score and, having first numbered the bars, pencil into it the following markings :—

Bar 1.—'Cellos and Double basses alone, very softly.

Bar 9.—All strings together, *pizzicato* : let the class distinguish between what the Upper Strings (the First and Second Violins) are playing and what the Lower Strings (the Violas, 'Cellos and Double-basses) are playing.

Bar 13.—Whilst Strings continue, Oboe and Clarinet, in unison, play a very lovely tune.

Bars 28–9.—All the Wind comes in with two sharp “ barking ” chords (Drum also).

Bars 36–8.—Ditto.

Bars 38–41.—What we have just had constitutes the *First Subject*. In these three bars we have some long-held notes and chords for Bassoons and Horns, as a link to the *Second Subject*. (Schubert evidently, then, only had two Horns in the Orchestra he had in mind : a modern composer would have given the chords to four Horns).

Bar 42.—A syncopated (=rag-time) figure of accompaniment for Violas and Oboes begins here, and after two bars of it a beautiful melody for 'Cellos joins it (the Double-basses just supplying a bass note on the first beat of each bar).

Bar 53.—At this point the Violins (First and Second) steal away the 'Cellos' melody and carry it on.

Bar 73.—Whilst the Wood-Wind have some slow holding chords, the Violins, on the one hand, and the Violas, 'Cellos and Basses, on

the other, play at tossing about a little one-bar tune. Where have we got it from? If necessary, go back a little and find out. Soon afterwards the whole orchestra comes in at full blast.

Bar 99.—Notice the beautiful effect of the Flute's entry.

Double Bar: Note that the Record omits the repeat. All up to this part is the *Enunciation*. Now the *Development* begins.

The Record omits Bars 115–170.

Bar 171.—Trombones, with 'Cellos and Double-basses, take up the opening tune of the Symphony and made it very terrible.

These are the main orchestral listening "points" of the Record. At the end of the lesson ask the class to say how they would describe the general mood of the piece. Obviously there are two chief moods, the sombre one of the First Subject and matter derived from it, and the placidly happy one of the Second Subject—but this you may leave for them to point out. There is no need to let them think that the piece "tells a story." Evidently to tell a story in such plain "First Movement Form" (= "Sonata Form," or "Compound Binary Form") would be difficult. But the piece might be considered as representing a train of thought in which a man muses alternately on the terrible and the beautiful sides of some incident; *e.g.*, perhaps some tragedy has overtaken his family life, and he is alternately overwhelmed as he remembers this, on the one hand, and the charm of the life as it used to be, on the other. (That is a mere suggestion as to a not illegitimate kind of attempt to read a "meaning" into a piece of music. Instrumental music can rarely tell a story effectively, but it *can* paint moods.)

GRIEG—"MORNING MOOD" AND "ASE'S DEATH." (From the First "Peer Gynt" Suite.)

(Record No. D156.)

This book contains a later chapter on Grieg. The two pieces above mentioned are included here as suitable examples of orchestral music, but may be held over, if desired, until the Grieg lesson is reached. "Peer Gynt" is the name of the hero (and the title) of a great play by the Norwegian poet Ibsen, who asked Grieg to write music for it. Later Grieg re-arranged some of his music in the form of two orchestral Suites for concert use. A good deal of the story of Peer Gynt might be told to the children if desired. All that is really necessary to be known for the appreciation of the music is briefly given here.

I. "MORNING MOOD."

This is a beautiful study in delicate orchestral effects, especially those of Wood-Wind. It is almost entirely made out of one little four-bar phrase, and the entries of this are as follows:—

Bar 1.—Flute, background of Clarinets and Bassoons.

Bar 5.—Oboe, background of Strings.

Bar 9.—Flute, background as before.

Bar 13.—Oboe, background as before.

Bar 17.—Flute and Oboe have two little responsive phrases.

Bar 21.—All Strings in unison with the tune ; background of Wood and Brass. From this onwards the excitement is increased by the rate of movement being altered from quavers to semiquavers, and by a series of alternate *crescendos* and *diminuendos*. The 'Cello has some little bits of quiet solo.

Bar 50.—The old tune in Horn, with *pizzicato* Strings, and semi-quaver arpeggios on the Flute.

Bar 56.—The 'Cello, Bassoon and Oboe have the tune.

Bar 63.—A tiny two-note Horn call, followed by the tune on the First Violins, and then on the Clarinet (with a trill).

Bar 68.—Tiny trill on the Flute, with moving chords on Horns.

Bar 70.—Clarinet, with its bit of tune and its trill again.

Bar 72.—Like 68 (76 is a bar's rest. I give this as a useful landmark).

Bar 77.—Horn chords.

Bar 79.—Flute.

Bar 81.—Bassoon.

A soft chord for Full Orchestra brings the piece to its end.

2. " ASE'S DEATH."

Ase, the old Norwegian peasant woman, lies on her bed in her cottage, lamenting that her scapegrace boy, Peer, is not with her in her dying moments. At last, to her joy, he comes. He talks cheerfully to her, and reminds her of scenes of his childhood. Then he sits at her bedside and, to make her happy, imagines all sorts of wonderful things. The mother listens to him and then, as he goes on chatting, she quietly passes away. This piece may be taken as a sort of lament, or an expression of deep emotion. It does not picture the above scene, which is set forth here simply in order that the " setting " of the piece may be known to the class.

Notice the simple construction of this beautiful piece of music (there is a chart of it in *The Listener's Guide to Music*). The first eight bars give out the chief subject ; the second eight bars repeat it five notes higher (*i.e.*, the former Soh has become the new Doh) ; the third eight bars repeat it an octave higher (*i.e.*, in the old key). So far, then, we have been rising all the way, and, as we have done so, the music, which began very softly, has swelled out louder and louder. Now we have reached our highest point, and begin to descend in the same way (but by four-bar passages, instead of eight-bar passages), the music all the time becoming softer again, until it ends as softly as it began. All this an intelligent class can be led to find out for itself.

The orchestral features of the music are simple—it is entirely played by muted Strings, often much divided. This is an opportunity for the class to note the effect of the mutes.

BERLIOZ—HUNGARIAN MARCH.

(Record No. D151.)

Berlioz was a great French musician (1803–69). This March is from his *La Damnation de Faust*. We are in the fields at sunrise. Soon we see a crowd of peasants making holiday. Then across the plain comes a body of Hungarian troops, marching to the music of the famous *Rakoczy March*, a piece of national Hungarian music, originally composed by one of their military band-masters.

The piece begins with Trumpet calls. Then the March opens, on the Wood-Wind (Horns, Bassoons, Clarinets, Flutes and Piccolo—the presence of the last, playing softly, gives brightness), whilst the Strings, throwing in an occasional *Pizzicato* chord, give a strong accent on certain beats. This passage is repeated. The next short section is similarly orchestrated, but, in addition, we have occasional Brass chords, and the Violins have some most effective quick, *pizzicato* work.

Then comes another section of the March, the tune itself here being given to the Flutes, Oboes and Clarinets, doubled by Violins. A new section opens with a fine descending passage for Trumpets and Trombones. Some little distance farther on will be found a very striking passage where the music softens gradually down until it is barely heard; then steals in a passage of development of the main tune of the piece, at first on the 'Cello and Double-basses, soon joined by Bassoons, then on First Violins and Clarinets, then on 'Cellos and Double-basses again; then various Wood-Wind joins in with the tune, until we have the whole big orchestra going. Throughout this soft passage there is a long unobtrusive roll on the Kettledrums, with an equally unobtrusive String tremolo background, and so we work on to the excitement of the end.

What is it that makes this so unusually *bright* a piece? Partly, the uninterrupted quick, hard rhythm (no slower moving Trios interposed, as is usual in Marches); partly the so common Brass fanfare passages; and partly the brilliant use of the Wood Wind, and particularly the presence of the Piccolo doubling the main melodic part nearly throughout. The very clever use of String *pizzicato*, alluded to above, is also characteristic, and gives great rhythmic point and brightness to the passages where it occurs. Going through the score with the Record, in order to compile these notes, the writer almost wishes he were a child again to hear the piece for the first time. "Pioneer" the performance of this piece in any way possible, perform it with a little classroom pomp and circumstance, as a special sort of thing, and give the children a lasting first impression of a piece of simple, yet most cleverly contrived and highly rhythmic, orchestral expression.

WAGNER—OVERTURE TO “TANNHÄUSER.”

(Record No. D133.)

Very briefly, the part of the story of “Tannhäuser” which the class needs to know is this : The Goddess Venus dwells and holds her court in a palace-grotto deep under a mountain in Germany. The Knight of Song, Tannhäuser, comes under her magic spell and lives for some time at her court in wild dissipation. At last repentance and a longing for his old and better life seize him, and he returns to the world he had left.

The main musical themes of the Overture are : (1) The solemn Song of the Pilgrims, whose procession Tannhäuser sees when he regains the light of the open country ; with this the Overture begins, and it continues for a long time. (2) The very strongly-contrasting wild Venus-mountain music—the Dance of the Bacchantes. (3) The music of the bold, swinging song of Tannhäuser in praise of Venus. These three passages occur in this order, and, after once or twice playing through the Record, will be easily identified.

The Pilgrim’s Song begins softly, on Clarinets, Bassoons and Horns alone. Soon we hear the lower Strings enter, the ‘Cello having a melody. Then the Violins take up this melody. Gradually the Full Orchestra enters, the Pilgrims’ Song, blared out slowly and solemnly on Trombones, being accompanied by repeated chords on Wood and lower Strings, with a very prominent descending triplet-rhythm motive on the Violins. This gradually dies away and the first side of the Record ends.

Turning over we begin the wild Venusburg music. The Violas begin it, with an upward leaping motive ; *pianissimo* tremolos on the Violins (divided into four parts) soon become a feature. There is too much detail in this part of the score for exact description, but look out for a place, some little distance farther on, where the Violas again have their upward-leaping motive, but now doubled by Clarinet and later by Bassoon. Soon after this comes in the “Praise of Venus” song. Towards the end of the Record the Pilgrims’ Song comes out magnificently on the Trombones, with the Violins again occupied with their continuous descending scale accompaniment motive.

The Tannhäuser Overture full score can be got, in miniature form, for two shillings. The Record necessarily omits some passages of repetition, the Overture being a long one.

WAGNER—PRELUDE TO “LOHENGRIN.”

(Record No. D129.)

The story of “Lohengrin” might be briefly told to the class, not that it bears very directly on the Overture they are to hear, but in order to engage their attention, and also to create a wish to take advantage of any opportunity that may occur, now or in later life, to hear the Opera. Many books giving the stories of Wagner’s Operas and Music Dramas exist, as also books with short sketches of opera libretti in general. (The Gramophone Co., Ltd., publish

“Opera at Home”; it gives the plots of a large number of operas and descriptions of the various extracts recorded.)

Very briefly told, the story of “Lohengrin” is as follows: The King is holding an outdoor court, at which he is hearing complaints of his subjects. A nobleman appears and charges Elsa, the heroine of the story, with having made away with her brother so that she may seize his dukedom. Elsa says she will leave her cause to be decided by a trial by combat: she has had a vision that a knight will come to aid her. The herald proclaims the combat, and as his trumpet is heard, a boat drawn by a swan comes down the river, and a knight in silver armour steps ashore and accepts the challenge. He wins the fight and claims that Elsa shall be his wife.

This is but the story of the opening act of the opera, but it is enough to set the children’s imagination to work. One little further explanation, however, may be added. The Knight of the swan-boat is a Knight of the Grail. The Grail is the vessel from which our Saviour drank at the Last Supper, and in which his blood was received at the Crucifixion. The Knights into whose keeping it has come are a holy brotherhood. The reason for telling the class this is that Wagner has made his Prelude almost entirely out of a symbolic passage (or “Motif”), called the “Grail Motif.” This is the phrase, given to Violins *divisi*, with which the Prelude opens. Play it several times before going further with the lesson.

Wagner has explained that in this Prelude he means us to find a musical counterpart of a vision—the Grail appearing in the blue sky, growing brighter and brighter, then fading away again, with its attendant angels.

The opening is a study in divided Strings—Violins alone divided into eight parts, four solo Violins forming one choir, so to speak, and the other Violins, divided into four groups, forming another. Then the Wood Wind join in, and the lower Strings (the Violins now in only four parts). This side of the Record ends soon after this point.

Now the Horns and Wood become prominent, and after some time the Trombones enter with little phrases. Then come in the rest of the Brass and the music swells out, soon however, to die away again. It ends, as it began, *pianissimo* on divided Strings.

I feel that this is not a piece to give at an early stage. Its delicacy is extreme; it makes no appeal by vivid rhythms or by force, and, moreover, the weaving of counterpoints is, I think, more than young children or inexperienced listeners would readily grasp. The teacher should make a careful study of the orchestral score, which can be got in miniature form for two shillings.

WAGNER—SIEGRIED’S FUNERAL MARCH.

(Record No. D502.)

In a wild valley by the Rhine hunters are feasting. As they eat and drink, the great hero Siegfried, sitting amongst them, tells them the story of his life. Suddenly one of the hunters, Siegfried’s enemy, treacherously springs up and plunges his spear in Siegfried’s back. Twilight is falling. The men lift Siegfried’s body on to his shield

and slowly bear it away over the mountains. This is as much of the story as it is necessary to tell the class in order that they may gain the "atmosphere" of the music. It is the Funeral March of a Hero. It seems unnecessary to analyse it: and, not knowing the music of the four music dramas that make up the "Ring," the children would not be helped by having it pointed out to them that this March is made out of various previously heard "motifs": the piece can stand on its own without that, as (perhaps) the noblest piece of death music any composer has ever written.

The Record is a remarkably clear one. Its brass effects are thrilling. The teacher may, if he wishes, get either the miniature orchestral score of the March (2s.) or a piano score of *The Dusk of the Gods* (*Götterdämmerung*). The latter will be found in the public library of any town of size.

The orchestra used is a very large one; we have here the full Wagnerian force. It consists of:—

- (a) Strings, as usual.
- (b) Wood Wind—3 Flutes and Piccolo; 3 Oboes, Cor Anglais, and 3 Bassoons; 3 Clarinets and Bass Clarinet.
- (c) Brass—4 Horns; 3 Trumpets and Bass Trumpet; 4 Trombones; 4 Tubas and Contra-bass Tuba.
- (d) 4 Kettledrums and Tenor Drum; Triangle and Cymbals.
- (e) 6 Harps.

The principal orchestral effects are as follows (the bars are mentioned for the sake of readers who have obtained the score; others will be able without great difficulty to find the passages from the descriptions given):—

Bars 1 and 2.—Kettledrums alone.

Bar 3.—Violas and 'Cellos enter with a low chromatic wail.

Bars 4–7.—Horns and Tubas alone in unisons and octaves.

Bar 8.—Kettledrums and chromatic wail again.

Bars 9–12.—Similar unison and octave passages to 4–7, but given to Bassoons, Clarinets and Bass Clarinet.

Bars 12–14.—Kettledrums

Bars 14 and 15.—Lower Strings, staccato.

Bars 16–18.—Loud detached barks on lower Brass, whilst Wood Wind hold long chords. Lower Strings have their chromatic wail.

Bars 19–22.—The 4 Tubas and Bass Tuba, beginning softly and working up to the most thrilling *fortissimo*, cry out a wonderful passage of intense grief. At the climax Trombones and some Wood Wind join in.

Bars 23–25.—Similar to 16–18.

Bars 26–30.—Trumpets, Brass Trumpet and Tubas, with a background of tremolo chords on the lower Strings.

Bars 30–36.—A little bit of plaintive melody is taken up in turn by (1) Cor Anglais; (2) Clarinet, and (3) Oboe doubled by Horn. At 34 the Harp has a soft arpeggio, followed by a *pianissimo* chord.

Bars 36-41.—Need not be particularly described.

Bars 41-45.—A swelling, piercing tune on Trumpet, with nearly full Orchestra accompanying.

(Here this side of the Record ends.)

Bars 45-47.—Full orchestra *fortissimo*, yet dominated by the smallest instrument of all—the piccolo.

Bars 48-51.—Bass Trumpet tune doubled by horns.

Bars 51-53.—Similar to 45-47.

Bars 54-61.—Similar in orchestration and material to previous passages.

Bars 62-63.—A noble passage for full Brass (easily recognisable by its characteristic triplets).

Bars 64-65.—Full orchestra.

Bars 65-72.—A melody on Clarinets doubled by Cor Anglais. Touches of Harp can be heard, as also the Chromatic lower-string wail.

Bars 72-73.—Wood Wind chords, with the wail continuing.

Bars 74-76.—Bass Trumpet melody again.

Bars 76-78.—A tune in four-part harmony on the Horns.

Bars 79-83.—The piece dies away to its conclusion—the Wail on the Strings and soft toned chords on Trombones and Tubas and Kettledrums.

I have given this full analysis because almost every bar of this most moving piece is worthy of the closest attention, as a study in tone qualities.

ADDITIONAL RECORDS.

Record No.

D126.	CHAYKOVSKI	<i>Flower Waltz</i> (“ <i>Nutcracker</i> ” Suite)	Royal Albert Hall Orch.
D126.	CHAYKOVSKI	<i>Dance of the Reed Pipes</i>	Royal Albert Hall Orch.
D130.	DEBUSSY	<i>Afternoon of a Faun</i> (“ <i>L'après-midi d'un faune</i> ”)	Royal Albert Hall Orch.
D131-2.	RIMSKY-KORSAKOFF	<i>Scheherazade</i>	Royal Albert Hall Orch.
D142.	SIBELIUS	<i>Finlandia—Symphonic Poem</i>	Royal Albert Hall Orch.
D142.	GOUNOD	<i>Funeral March of a Marionette</i>	Royal Albert Hall Orch.
D461.	DUKAS	<i>The 'Prentice-Sorcerer</i> (“ <i>L'Apprenti Sorcier</i> ”)	Royal Albert Hall Orch.
D168.	ROSSINI	<i>Overture—“William Tell”</i>	Royal Albert Hall Orch.
D503.	WAGNER	<i>Entry of the Gods into Valhalla</i> (“ <i>Rhine Gold</i> ”)	Royal Albert Hall Orch.

BEETHOVEN

(1770-1827)

SUBJECT IX.—BEETHOVEN.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

TWO BEETHOVEN PROGRAMMES.

FIRST PROGRAMME.

Marjorie Hayward and Una Bourne.

VIOLIN AND PIANO SONATA *The Kreutzer Sonata (Op. 47)*

I. Adagio sostenuto ; Presto.

II. Andante con Variazioni.

III. Presto.

SECOND PROGRAMME.

SYMPHONY MOVEMENT *Fifth Symphony ; First Movement*

PIANOFORTE TRIO *Adagio, from Trio IV (Op. 11)*

VIOLIN AND PIANO DUET *Minuet No. 2 from " Divertissement "*

BEETHOVEN'S LIFE.

Born 1770. Died 1827. 57 years.

Born in Germany (Bonn) ; died in Austria (Vienna).

Father was a singer in the court chapel and opera of the Elector of Cologne. He was foolish and drunken and ill-treated his son.

As a boy Beethoven began to be useful in the court theatre, playing the Harpsichord with the band.

At 17 he visited Vienna, and later settled there, having lessons from Haydn and Mozart.

At Vienna was made much of by the nobles and wealthy people, but remained very independent in character.

Was famous there at first as a Pianist, and only later as a Composer.

Was very fond of joking, very good-hearted, but often very hasty. Had great strength of mind and nobility of character.

Began to go deaf rather early in life, and composed many of his finest works when he could no longer hear. Had also many other troubles.

BEETHOVEN'S CHIEF WORKS.

32 PIANO SONATAS.

9 SYMPHONIES, the most famous being the third (called "Eroica," or "Heroic"), the fifth (in C minor) and the ninth (called the "Choral" because it has at the end parts for chorus).

CONCERTOS for Piano and one for Violin.

Some very fine OVERTURES.

Much fine CHAMBER MUSIC, Sonatas for Violin and Piano, String Trios, Quartets, etc.

One OPERA, "FIDELIO."

A great MASS (in D) and other sacred music.

STYLE OF BEETHOVEN'S MUSIC.

Much like that of Haydn and Mozart, but Beethoven put deeper feeling into his works. Sometimes he made them quite tragic, and other times boisterous in their humour.

BEETHOVEN'S INSTRUMENTS.

The Harpsichord went out in his younger days, and his keyboard music was nearly all written for the Piano. He was the first great writer for this instrument.

He wrote for a bigger and fuller Orchestra than Haydn or Mozart, and got greater effects than anyone before him.

NOTES FOR THE TEACHER.

THE KREUTZER SONATA.

(Record Nos. D341 and D354.)

The Sonata has three movements as follows :—

- I. Slow Introduction followed by Quick Movement.
- II. Slow Movement.
- III. Quick Movement.

I. The FIRST MOVEMENT will give the children a splendid idea of (*a*) Beethoven's way of treating the Violin and Piano in combination, and of (*b*) his style in his earlier period, but the Record cannot be used as an example of form, as the movement is such a long one that it has had to be much shortened for Gramophone purposes. Fortunately the "cuts" have been cleverly made, and the piece remains still effective (and, perhaps, more suitable for children in its shortened than in its original state).

The Introduction needs no explanation. The children will notice how Beethoven, at the opening, lets the Violin begin alone and then gives the Piano almost the same passage. (Where does the difference come in?) They will find (perhaps to the surprise of some of them), that the Violin can play full chords (the opening chord is one of four notes—one on each string). And they will get a good general idea of what sorts of passages a Violin can play.

Let the class sometimes concentrate on hearing the Piano part of a passage, and then listen to the same passage, concentrating on hearing the Violin part. Then give the passage a third time, and tell them to try to listen to both Piano and Violin.

II. The SECOND MOVEMENT is an Air with Variations. The Air is long and very expressive. It consists of an alternation of two musical thoughts, which we may call A and B and which appear in this order :—

- A. Piano alone.
- A. Piano and Violin.
- B. Piano alone.
- A. Piano and Violin.
- B. Piano and Violin.
- A. Piano and Violin.

A is always in the Tonic Key (or chief key of the piece) and B always in the Dominant Key. The frequent return of A gives something of the effect of a short Rondo. It would be quite worth while to play the Air several times, before beginning the Variations, or even to prepare for a lesson on the whole movement by playing the Air alone at the end of the previous lesson (or on the previous day at the end of some non-musical lesson). If the Variations are

to be fully enjoyed the Air on which they are founded must be known; the playing of subject matter a day or two previous to the playing of a whole movement has the advantage, also, of awakening expectation and increasing interest.

Variation I.—The rhythmic point of this variation is the breaking up of each quaver of the original Air into a triplet of semiquavers. The Air, treated in this way, will be heard going on in the Piano part, whilst the Violin interjects gentle little remarks (generally a group of repeated notes).

Variation II.—Here again the Air is going on in the Piano part, in a sort of broken-chord fashion (left-hand followed by right-hand all the way), and above it we get an ornamental version of the Air (each quaver now split up into four, instead of three as in the preceding Variation).

Variation III.—This is in the Minor. The Air is a good deal embellished but can be felt to be present all the time.

Variation IV.—Now we are back in the Major. The Air is broken up by very elaborate ornamentation and often a quaver of the original is divided into six demisemiquavers (*i.e.*, in the form of two triplets). Note the *Pizzicato* (= plucked string) passage with which the Violin enters, and the contrast introduced by varying *pizzicato* with *arco* (= bowed) passages. Notice, too, the shakes, sometime on Piano, sometimes on Violin. This Variation is somewhat shortened in the Record, as is also the Coda which follows.

After the children have learned to listen to this piece, and know all there is in it, they might again hear the Handel Variations. They will note how much more depth of feeling Beethoven gets into his piece. The Air, to begin with, is more emotional, and his treatment of it is much more subtle. This is not to disparage Handel, for we want both types of music. But any opportunity to compare the *styles* of two composers should be taken.

III. FINALE.—This is in Sonata Form. As it is a very long movement the version of it given on the Record has some omissions (it leaves out practically all the development).

After a loud piano chord the First Subject begins. Play the opening 20 bars or so of the piece several times, and get the children to discuss how this subject is made. It will be found that there is a chief tune on the Violin and a counterpoint below it in single notes on the Piano (*i.e.*, just two "voices," one on Violin and the other on Piano). Then after a few bars, the Piano takes the chief tune, and the Violin the counterpoint below.

In finding this out the children will become well acquainted with the First Subject of the movement and will learn to recognise it when it appears later in the movement.

After some "Bridge" material we come to the Second Subject (a very jolly tune on the Violin with a simple accompaniment of spread chords on the Piano).



Another beautiful tune, and a great contrast to the former ones, is this, which may perhaps be considered a second part of the Second Subject.

Piano, with Violin doubling the melody an octave higher.

Knowing thus the three musical themes of the piece the class will be able to follow it easily enough. When at the Recapitulation the First Subject returns in the Violin it will be found that a quite new counterpoint is played below it by the Piano. Then, as before, the Piano takes the chief melody and the Violin this counterpoint below it (this time with the left hand of the pianist helping the Violin, as will be noticed).

The reason for this piece being called the "Kreutzer Sonata" may be given to the children. Kreutzer was a famous French violinist. As a boy he was a favourite of Marie Antoinette and during the Revolution he was popular both as an executant and as an opera composer. In 1798 Kreutzer was in Vienna, as a member of the suite of Bernadotte, and became acquainted with Beethoven, then a young man of 28. Then he went back to Paris, where he became more and more famous. Eight years later Beethoven wrote this Sonata and dedicated it to him. It is said, however, that he never played it.

FIFTH SYMPHONY (FIRST MOVEMENT).

(Record No. D30.)

The whole Symphony, without a note omitted, is to be obtained in the form of Gramophone Records. It is a typical work—one of the great outstanding works of music, and, moreover, perhaps the most popular Symphony ever written. There is, further, an abundance of literature about it. These facts suggest that the teacher should make a very special and detailed study of this Symphony for his own improvement. As has before been hinted, the success of Appreciation work depends ultimately on the teacher's own real understanding of the structure and history of music, and, of course, upon his own deep love of it. He has not merely to "prepare a lesson," week by week, or fortnight by fortnight, but also to provide himself with a background of knowledge and musical discernment for all his teaching. Should he decide to accept the suggestion just made the following books will help him:—

Grove—*Beethoven and his Nine Symphonies*, has a forty-page description and analysis of the work and the story of its composition. (Novello, 12s. 6d.)

Surette and Mason—*The Appreciation of Music*, has a tabular analysis of this movement, a good deal of suggestive material, and, moreover, in its separate "Supplement of Musical Examples," a piano arrangement of this movement, the Slow Movement, and the Scherzo. (Novello, 5s.)

Colles.—*The Growth of Music*, Vol. II, has a thoughtful chapter on Beethoven. (Oxford University Press, 3 vols., each 3s. 6d.)

The full Orchestral Score of the Symphony can be got in miniature form for about 4s. and a piano arrangement of it can easily be got through any music-seller (*e.g.*, that published by Augener). There is, then, no difficulty in making the full study suggested. One special matter for study is this—Beethoven's method of composition. Sir George Grove's book, above mentioned, gives the composer's first sketches for the work, and it is very interesting indeed to see the genesis and development of the First Subject of the first movement, which offers a capital example of the composer's general method of work. It will be assumed in the description which follows that the teacher has procured either the piano or orchestral score and numbered its bars, but should this not be the case there need not be great difficulty in finding the passages alluded to, from a careful listening to the Record itself.

Bars 1 and 2.—The germ of the whole movement is here. There is a tradition that Beethoven got this motif from the song of a yellow-hammer, heard in one of his country walks. If so the bird gave him a mere rhythmic suggestion, out of which he made something fearfully strong and dominating. He himself, as we are told, said of this little "motif": "So fate knocks at the door," and in these words is, perhaps, a clue to the main emotional purpose of the whole great movement. Out of these four notes he fashions his

First Subject. He gives them out with Strings (merely strengthened with a little Wood-wind doubling, that may, for the purposes of the lesson, be disregarded). Notice the strong bite of the bows as they hurl the theme at us.

Bars 6—18.—The little motif is tossed from one String instrument to another.

Bars 18—21.—The orchestra he uses in this movement consists merely of Strings plus 2 Horns, 2 Trumpets and Drums. All come in at this first Cadence, and then the First Violins cling on to their high note after the other instruments have ceased. The passage that follows is on similar lines to what has just gone; it continues the First Subject and merges into a Bridge Passage, leading to

Bars 59—62.—The great little motif blasted out by the two Horns in unison, leading in turn to

Bars 63 *et seq.* Second Subject, made out of a very different "germ," a suave, flowing four-bar theme, given in turn to First Violins, Oboe and Flute (with First Violins). But notice that the first strong motif of the piece continues, as a counterpoint—the "germ" of the First Subject penetrating the Second Subject. As a matter of fact it will be found that (melodically and rhythmically) this little four-note motif pervades almost the whole movement.

Bars 110—124.—These form the Coda of the Exposition. Their construction and orchestration are obvious. They end with two bars of silence.

Bar 125.—Here opens the Development section. If you have the score or piano arrangement notice the construction of Bars 177—238. Turn back to the Horn link just before the Second Subject (Bars 59—62). It consists of six notes. Now turn again to Bars 177—185, which give you the same thing, extended by additions at the end into a longer passage. Bars 185—193 repeat this in another key. Then two notes of this are taken and repeated a great many times in various keys, with alternations between high Wood chords and low String chords. Then the thing is reduced to similar alternate high and low repetitions of *one* chord of the passage. Here, then, is an example of what we may call "Development by the process of exhaustion"—a very frequent Beethovenian proceeding.

Bar 246.—Here begins the Recapitulation. This time, as will be noticed, the "germ" motif, instead of being in (String) *unison* as it was at the opening of the movement, is in (Full Orchestra) *harmony*.

Bar 266.—Here of the Full Orchestra, one instrument alone, the Oboe, clings on to its note, which then blossoms into a delicate Cadenza. Thus is introduced a little touch found not in the same passage when it originally appeared in the Exposition.

Bar 359.—The original Coda, at the end of the Exposition (see above) is developed into a very much longer and more important passage, forming a thrillingly impressive ending to the whole movement. Note that Haydn and Mozart made little of their Codas. It was Beethoven who first realised how effective they could be

made. This one is as long as the Exposition, Development, or Recapitulation. (It is curious, by the way, how equal all these sections are in this movement—Exposition, 120 bars; Development, 123 bars; Recapitulation, 126 bars; Coda, 129 bars.)

In setting out briefly the main points to be noticed, an appearance of dryness may have been suggested. The wise teacher will regard all the information given above as merely supplying him with the dry bones of the form and orchestration of the piece; it is for him to answer the question "Can these dry bones live?" And once again the hint may be given to tell the class little or nothing, to make them find it all out for themselves (that is not to say you may not *lead their thoughts* towards discovery—more or less, according as they prove to be more or less musically intelligent). It might not be a bad plan occasionally to let a bright boy or girl, coming from a house that possesses a gramophone, take the Record home before the lesson. Excuse home-work for a couple of nights, with the understanding that the time is to be devoted to making notes of everything that can be found of interest in the Record.

ADAGIO FROM TRIO IN B flat (Op. 11).

(Record No. D359.)

The observation of the class should be specially directed to the way in which the three instruments (Violin, 'Cello and Piano) keep the interest of the piece going by taking each its share in the melodic treatment.

At the outset the 'Cello has the very beautiful chief tune of the piece, the Violin is silent, and the Piano merely accompanies in chords.

After 6 bars the Violin takes up the tune and the Piano right-hand part plays the same tune in Canon, two beats behind the Violin. (The 'Cello has a running counterpoint against these and the Piano left-hand part supplies a background of chords).

Then the Piano has four bars to itself.

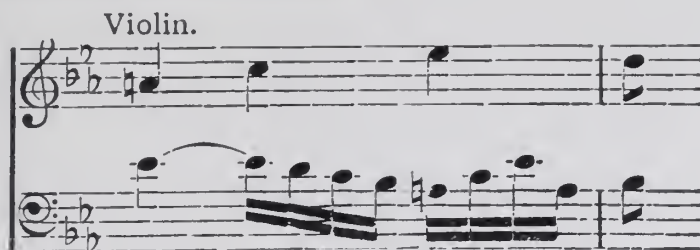
After this the Violin and 'Cello have these two little tunes in counterpoint with one another.

Violin.

'Cello.

(The Piano merely supplies a background of low chords.)

Two bars later this is reversed.



Just following this comes the end of the First Section. Now comes a Middle Section.

At its opening, whilst the left hand of the Pianist accompanies in triplet arpeggios, his right hand gives out a new tune. In the very next bar the Violin takes this tune. Then the Piano has it again and the Violin again. Then follows a short passage in which the 'Cello repeats a little three-note motif it has taken from the First Section, whilst the Piano accompanies softly. By and by the Violin creeps in and, just as it is running down a scale, in comes the 'Cello with the chief tune of the piece (the one with which it opened). This then is the beginning of the repetition of the First Section, and this time, whilst the 'Cello plays its old tune, much as before, the Piano softly runs all over the place, and the Violin works in a neat little counterpoint of its own. So we have here Simple Ternary Form, but the composer in bringing back his First Section has given it an added interest, which is a very good thing to do, and often much better than merely repeating the section just as it was at first.

There is a Coda of 15 bars, which requires no comment, except that a good many little points of "imitation" can be seen in it also.

All this looks rather complicated on paper, but if the Record be played through two or three times, with this list of its features before one's eyes, its whole structure will become quite clear, and one will be well prepared to guide the class to its enjoyment.

If desired the volume of Beethoven's Trios may be borrowed from any good library, or the miniature score of this one may be bought for eighteenpence.

MINUET.

(Record No. 3-7921.)

A Minuet is a stately dance in triple time. Composers early got into the way of writing a piece in Minuet style as a "movement" of a larger work (*e.g.*, of a Sonata or Symphony). Almost always the Minuet is arranged in this way:—(a) First Tune; (b) Second Tune; (c) First Tune again. The Second Tune is called the "Trio" of the Minuet; it is always so designed as to contrast in style with the First Tune. Both the Tunes here are in Simple Binary Form, *i.e.*, each falls into two halves, the first half modulating to the Dominant key, and coming to a Full Close in it, and the second half modulating back to the Tonic key and coming to a Full close in that.

Each half of each Tune is repeated, with the exception that when the First Tune comes for the second time it is given without repeats. So we have—

- { First strain of First Tune
The same repeated
- { Second strain of First Tune
The same repeated
- { First strain of Second Tune
The same repeated
- { Second strain of Second Tune
The same repeated
- { First strain of First Tune (no repeat)
- { Second strain of First Tune (no repeat)

The whole piece, it will be noticed, is an example of Simple Ternary Form, but its two separate tunes are each of them examples of simple Binary form. The piece is early Beethoven, and its simplicity of style will be observed.

ADDITIONAL RECORDS.

Record Nos.			
4-7948.	VIOLIN SOLO	<i>Rondino</i>	Mischa Elman
D90.	ORCHESTRAL	<i>Fifth Symphony</i> (complete)	Berlin Philharmonic Orchestra
D89.			
D91.			
D92.)			

MENDELSSOHN

(1809–1846)

SUBJECT X.—MENDELSSOHN

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

OVERTURE	<i>A Midsummer Night's Dream</i>	Royal Albert Hall Orch. cond. by Landon Ronald
SONG	<i>I'm a Roamer</i>	Robert Radford
PIANO SOLO	<i>Rondo Capriccioso</i>	Irene Scharrer
SONG	<i>O rest in the Lord</i> (from "Elijah")	Madame Kirkby Lunn

MENDELSSOHN'S LIFE.

Born in 1809. Died 1846. 37 years.

Born and lived in Germany.

Parents were rich.

On one side of family, Jewish by descent.

As a child showed great musical gifts, and at 17 wrote one of his finest works, the Overture to "A Midsummer Night's Dream."

Travelled in Italy, England and elsewhere. Very popular in England as pianist, organist and composer.

Did a great deal to awaken interest in Bach's works, which had been much forgotten.

MENDELSSOHN'S CHIEF WORKS.

ORCHESTRAL MUSIC such as the Overture and other music to *A Midsummer Night's Dream*, the *Hebrides Overture* and the *Scottish Symphony*.

PIANO PIECES, such as the *Songs without Words*.

ORATORIOS, *Elijah* (written for England and first performed at Birmingham), *St. Paul, Hymn of Praise*.

CHAMBER MUSIC.

A famous VIOLIN CONCERTO.

STYLE OF MENDELSSOHN'S MUSIC.

Like Schumann, Mendelssohn was a "Romantic" composer.

His Orchestral music is his best work ; his Piano works are very charming but have not great depth.

Elijah has fine writing for the chorus, and next to *Messiah* is the favourite oratorio of the British people.

NOTES FOR THE TEACHER.

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM."

(Record No. D30.)

Mendelssohn wrote this piece when he was a boy of seventeen, and it remains one of his finest things. Its special feature is the skilful lightness of its orchestration. It has been said that Mendelssohn in this piece was "the first composer to bring the fairies into the orchestra," and, indeed, the piece is full of the spirit of the woodland Oberon and Titania and their attendants in their moonlight revels.

The Overture begins with a long chord for Flutes alone ; in the next chord the Clarinets are added underneath, then Bassoons and Horns, and finally Oboes. After this five bar introduction we get a long delicate fairy passage for Violins alone (divided into three parts) and this passage and others like it recur throughout the piece, of which they are one of its outstanding features. Notice the place where the Violas are added underneath *pizzicato*.

Then the String passage is interrupted by long-held *pianissimo* chords for Wood Wind, and at last the Brass (and Kettledrums) enter *fortissimo* with a majestic passage, suggesting ducal pomp and ceremony. At one point there is a delicate little bit of responsive work between Flutes and Clarinets, with a charming *pianissimo* String figure interjected. Later comes something comic—Bottom's "Hee-haw." Look for this.

The overture being a very long one, this Record gives it in a shortened form.

" I'M A ROAMER."

(Record No. D259.)

I am a roamer, bold and gay,
Who thro' the world have danced my way ;
From Poland to the Irish Sea
Do I know all, and all know me.

The tarantelle
With French *vielle*,
The minuets
With castanets.
The rigadoon,
The Arab tune,
The polka-hop,
The new *galloppe*—

I know 'em all from A to Z,
And by my heels can save my head.

I am the man, whate'er they play,
 Can put you in the proper way :
 Where every clown among ye all
 Would stumble o'er his leg and fall.

You know not yet
 The *pirouette*,
 Nor Scottish reel
 With toe and heel,
 For a quadrille
 You have no skill ;
 A bear could do
 A *valse* like you.

But pity I am come to show,
 And teach you rustics all I know.

Thank the good stars, who, you to teach,
 Have put a master in your reach.
 What profits arm, or leg, or span.
 Save one can use 'em like a man ?

Translation by H. F. Chorley.

This bold, rapid, gay song is from the operetta *Heimkehr aus der Fremde* ("Return from Abroad," known in England as *Son and Stranger*) which Mendelssohn wrote as a boy of 19, for his parents' silver wedding. The members of his family were to take part and one of them had a very bad ear ; Mendelssohn had to write a part for this individual, and so contrived that his part should be all on one note. But when the time came for this man's part, he missed even his one note, "though it was blown and whispered to him on all sides." *I'm a Roamer* is evidently *not* one of that particular individual's songs, as the class will quickly notice.

Points the class will observe are as follows :—

- (1) This is a "patter song" ; it has two long "patter" verses just alike, except that a bar or two at the end of the second verse are slightly altered to lead into a very strongly contrasting, dignified slow passage. Then we have, as Coda, a little bit more "patter."
- (2) Mostly the tune is in the song itself, and the accompaniment consists of mere repeated chords, but in each of the verses there is a passage where the accompaniment has a jolly dance tune and the voice simply interjects a phrase or two here and there. Then at the opening of what I have called the Coda this passage comes again in the piano, and this time the voice holds a long low note against it (to the words "man, a man").

One or two of the words of the song may be explained. The *tarantelle* is a famous Italian dance (supposed to be a cure for the bite of the tarantula spider) ; the *vielle* is the old instrument the hurdy-gurdy (a stringed instrument still very occasionally played in London streets by Bretons ; it is, roughly speaking, a violin, with a rosined wheel turned by a handle, instead of a bow, and with keys to "stop"

the strings); the *castenets* are the Spanish wooden instruments held on the fingers and clacked during a song or dance; the *rigadoon* was a lively Provençal dance which became popular in England. The idea of this boastful catalogue is to show the versatility of the wandering dancing master who sings the song. It will be agreed that, in the interests of business, he was a splendid swanker.

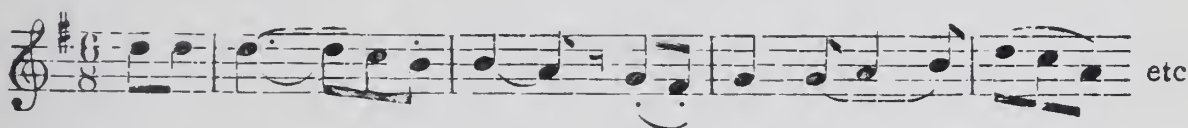
RONDO CAPRICCIOSO.

(Record No. D87.)

The very name will tell the class what to expect. A "Rondo" (as they already know from a previous lesson) is a piece in which the same chief Subject "comes round" again and again. "Capriccioso" is Italian for capricious or whimsical (the latter is the neater translation, so far as this piece is concerned). The children probably know the Latin for goat, and the English word "capers," derived from it, as the Italian word used in the title of this piece also is. If they get the idea of a frisky goat they will not be far wrong as to the general spirit of a musical capriccio, like this.

As for the Rondo form of the piece, the children can easily find it for themselves, but some details may be mentioned as a check on them. Let them discover all they can and as they discover it get it down on the blackboard. Then see whether all the following points have been noticed.

- (1) The main Subject which recurs again and again is the tune with which the piece opens. This has a good deal of playful imitation in it between the two hands (almost approaching fragmentary "canon").
- (2) There is a Second Subject, contrasted in character.



- (3) After this Second Subject has been given out in the right hand (with chord accompaniment in the left hand), it is repeated in the left hand (with rapid arpeggio accompaniment in the right hand).
- (4) One element of contrast between the two Subjects is that the First Subject is in a minor key and the Second Subject in a major key.

For the teacher's guidance a chart of the actual form of the piece is added :—

- I. Key E minor, merging into Bridge leading again to
- I. Key E minor.
- II. G major (*i.e.*, relative major), with tune first in right hand, then in left hand, merging into Bridge leading back to

I. Key E minor.

A long Development passage, largely made out of I, but containing also a brief reference to II. (If studying this piece with the copy of the music, which is obtainable quite cheaply, note that the Record omits an unimportant passage of the Development—the 14 bars beginning with the first of the two chromatic upward semiquaver scales).

I. Key E minor, merging into a brilliant Coda. The little four-note germ of the First Subject is used a great deal through the Coda, as throughout the piece. In one place in the Coda notice how it is repeated about twenty times on end, beginning high up in the right hand and coming down, step by step, until it is transferred to the left hand, and finished three-and-a-half octaves lower.

The class will be one of dull youngsters if they do not make some admiring remark about the light brilliance of Miss Scharrer's playing of this piece. Call their attention to the fact that a minor key does not necessarily mean an effect of sadness.

“ O REST IN THE LORD.”

(Record No. 03269.)

“ O rest in the Lord ; wait patiently for Him,
And He shall give thee thy heart's desires.
Commit thy way unto Him, and trust in Him,
And fret not thyself because of evil doers.”

The story of Elijah (1 Kings xix), might be taken during the Scripture lesson, so as to prepare for this song. Stop the lesson at the point where Elijah, in the Wilderness, is in the depths of hopelessness, and give this Record, promising that it shall be repeated during the Musical Appreciation lesson. This is a song of encouragement, supposed to be sung to Elijah by the Angel (*see* verse 7). The words come from Psalm xxxvii (a merging of the thoughts of verses 1, 4 and 7).

It is hardly necessary to go into the form of so slight and simple a piece of vocal music, but the teacher (who is pretty sure to possess a copy of the vocal score of the oratorio) may care to note that the Aria is in the usual Simple Ternary form of such a piece (first part begins Bar 1 ; second part begins Bar 10 ; third part (= first part repeated and slightly changed), begins Bar 20 ; short Coda begins Bar 28. The Orchestration is very simple.

ADDITIONAL RECORDS.

Record Nos.

- D152. ORCHESTRAL PIECE *Nocturne (" A Midsummer Night's Dream ")* Royal Albert Hall Orch.
- D152. ORCHESTRAL PIECE *Scherzo (" A Midsummer Night's Dream ")* Royal Albert Hall Orch.
- D267. SONG *It is enough (" Elijah ")* Robert Radford
(Orch. Accompt.)
- D267. SONG *Lord God of Abraham (" Elijah ")* Robert Radford
(Orch, Accompt.)
- 2-07982.VIOLIN SOLO *On wings of song* Jascha Heifetz
(Piano Accompt.)
- D160. ORCHESTRAL PIECE *Spring Song* and Bee's Wedding* Royal Albert Hall
(Piano solo, arranged) Orchestra
- E153. STRING QUARTET *Canzonetta in E flat* Philharmonic String Quartet
- D263. PIANO SOLO *Spring Song** Pachmann

* These two pieces are the same.

SCHUMANN.

SUBJECT XI.—SCHUMANN.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

PIANO SOLO	<i>Arabesque</i>	de Greet
SONG	<i>The Two Grenadiers</i>	Harry Dearth
PIANO TRIO	<i>Family Pictures</i>	The Renard Trio

SCHUMANN'S LIFE.

Born 1810. Died 1856. 46 years.

The son of a bookseller, and very fond of reading. This influenced his music when he became a composer.

Educated for the Law, but practised hard at the piano and insisted on becoming a musician.

Injured his hand by apparatus that he thought would improve his playing, and so was compelled to express his musical instincts through composition.

Married the daughter of his piano teacher Clara Wieck, a girl who was already famous as a pianist.

Wrote a great deal about music and edited a musical paper.

Went out of his mind and died. His wife made his compositions known over Europe by her fine playing.

CHIEF WORKS.

A great deal of fine PIANO MUSIC, also—

ORCHESTRAL MUSIC, including 4 Symphonies.

CHAMBER MUSIC, including a famous Piano Quintet.*

SONGS.

STYLE OF SCHUMANN'S MUSIC.

He was the greatest "Romantic" composer. His piano pieces and other works often express ideas he has got from books. Some of his pieces might almost be called pictures or stories in music.

His love for his wife prompted the writing of a great many deeply-felt love songs.

**i.e.*, a piece for Piano, 2 Violins, Viola and 'Cello.

NOTES FOR THE TEACHER.

ARABESQUE.

(Record No. D49.)

Properly "Arabesque" is an architectural term. It applies to the little bizarre carvings of Arab architecture, the "curly twiddles," and such like forms. Just why Schumann gave such a name to this piece of his perhaps your class with its youthful poetic imagination can tell you. I cannot, but I guess that the jerky rhythm of its main subject somehow suggested the idea to him. It will be noticed that this chief subject comes in three times, in the plan of a Rondo, with other subjects put in between.

The plan is this :—

First Subject.—Jerky rhythm. C Major.

Second Subject.—Smooth and slower. E Minor (a good contrast), the melody played in octaves—in Soprano and Tenor, so to speak.

A short, very expressive passage, getting slower—and slower—and slower, so that we get a pleasant shock of surprise when we come again to the

First Subject, as before.

Third Subject.—Another smooth, flowing melody in E minor, with a rhythmic accompaniment underneath it.

First Subject, as before.

Coda, slow.

This is a piece which the class will surely learn to love. It will teach them to appreciate delicacy of conception and delicacy of performance. If you care to do a rough thing, some day, when they have learnt to love this little Schumann piece, try what is the effect of putting on a ragtime or cheap waltz record immediately afterwards. Those members of the class with any natural perceptions will understand the hint.

THE TWO GRENADIERS.

(Record No. D215.)

To France there journey'd two Grenadiers,
 From Russia in sorrow returning ;
 They came, at length, to the German Frontiers,
 Each one for his country burning.
 There, drooping, despairing, they mournfully heard
 How France in its ruin was lying,
 Its army subdued, overcome in its might,
 While the Emperor captive was sighing.
 And weeping together, the Grenadiers
 Sa^t, death's relief sad presaging ;
 One falter'd thus : I'm faint and worn,
 My wound like a fire is raging !

The other spoke : Thy grief is mine,
 We're comrades, e'en in dying !
 But, Ah ! my wife, my children dear,
 My thoughts to them are flying.
 Yet, what to me is wife or child,
 My heart owns a grief that is stronger !
 They must call to heav'n in their hour of need :
 My Emperor triumphs no longer.
 Now grant a parting boon, dear friend,
 When I in death am sleeping,
 Oh ! see that I'm borne to my native land,
 Let France have her soldier's keeping.

My Ribbon red, and honor'd Cross,
 Lay on my bosom gleaming,
 And place my good sword in my hand,
 My dagger near it beaming.
 And thus I'll lie, like a sentinel
 Who waits the sound of the battle,
 Till chargers, neighing, and tramping around,
 Respond to the guns' mighty rattle.
 Oh ! then rides the Victor to conquest again,
 The clashing sword rings the story :
 Then, seizing my weapons, I'll rush from the grave
 To share in my Emperor's glory.

The words are by Heine. They embody the spirit of Napoleonic military glory. Recall to the children, in a few words, the career of Napoleon, and dwell on the devotion with which he inspired his troops. Then read them the words of the song, and let them discuss how such words should be set in order to be effective.

What should be the general spirit of the music ? Which will be the points of greatest excitement in the setting, *i.e.*, the climaxes ?

In the first verse, after the mere statement that the two Grenadiers were returning, we come to the reference to the terrible news they heard ; how is this likely to be set ?

In the second verse comes a bit of broken dialogue. How is this likely to be set ? This then becomes a long impassioned speech, and we can imagine that the composer will try to set it with ever-increasing fervour.

When the song is sung the children will readily see why at last the composer leaves the minor key and goes into the major for the rest of the piece, and the introduction of *The Marseillaise* will catch their imagination.

There could hardly be a better example of a composer's throwing himself into the spirit of a poet's words and, by his music, giving them greater force. The children can see that, merely recited, the poem would be an exciting thing, but that the music makes it much more thrilling.

FAMILY PICTURES.

(Record No. D351.)

This is really a vocal duet for Soprano and Tenor, arranged as a Piano Trio (*i.e.*, as a Trio for Violin, Violoncello and Piano). It is included in this programme as a very simple little piece that anyone can follow and as a contrast to many of the more complex pieces included in several previous programmes. Moreover, it appears a good opportunity for the Class to increase their ability to distinguish a lower part, and some passages where both Violin and 'Cello are playing together might be given several times in order that the listeners may concentrate on the 'Cello melody. The Piano part is almost entirely mere accompaniment. Near the end will be noticed two places where the 'Cello comes in with a phrase (it can be recognised by the leap of a seventh with which it starts) and the Violin then imitates this—a sort of momentary “ canon.”

ADDITIONAL RECORDS.

Record Nos.

- | | | | |
|----------------------|----------------|----------------------------------|--|
| D13. | STRING QUARTET | <i>Quartet in A</i> | Philharmonic String Q.1 |
| D62. | STRING QUARTET | <i>Quartet in E flat—Scherzo</i> | M. Hambourg, M. Hayward,
C. W. Evans, F. Bridge |
| B1146. }
B1147. } | PIANO SOLO | <i>Scenes of Childhood</i> | Una Bourne |

CHOPIN

(1810-1849)

SUBJECT XII.—CHOPIN.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

A Chopin Piano Recital

<i>Waltz in A flat</i> (Op. 42)	Backhaus
<i>Berceuse</i>	Cortot
<i>Prelude in C minor</i> (Op. 28, No. 20).	Moiseivitch
<i>Waltz in D flat</i> (Op. 64, No. 1).	Moiseivitch

CHOPIN'S LIFE.

Born 1810. Died 1849. 39 years.

Born in Poland. Died in Paris.

A very patriotic Pole (partly of Polish descent and partly of French).

As a boy became known as a pianist, and as a young man toured in various countries giving recitals. Had a beautifully light touch.

Lived much of his life in Paris.

Was very delicate in health and suffered much during his last years.

CHOPIN'S CHIEF WORKS AND THEIR STYLE.

Chopin is another " Romantic " Composer.

Only his PIANO MUSIC is really important.

His best pieces are in the shorter forms. He wrote a great many " Nocturnes " (a form invented by the Irish composer Field and borrowed from him by Chopin), also Valses,* and pieces in the style of Polish Dances, such as the Polonaise and the Mazurka.

In much of Chopin's piano music we find a lovely tune in the right hand, supported by a regularly moving accompaniment in the left. His harmonies are often very beautiful.

Chopin's music does not express such great emotion as that of Beethoven, but it has generally more depth of feeling than that of Mendelssohn.

*" Valse " means the same as " Waltz ." Valse is the French word, Waltz the German word. In English we use either.

NOTES FOR THE TEACHER.

WALTZ IN A FLAT (OP. 42).

(Record No. D73.)

The class, though it could not closely define the word, probably knows pretty well what a Waltz is—a dance in moderate time, with three beats in a bar, and a left hand part (like that below) that keeps the rhythm going and rations the harmony mostly at the allowance of one chord per bar. Often composers (and especially Chopin) have written pieces not actually intended to be danced to, but in Waltz style. This is one of them.

After eight bars of introduction—designed to awaken our interest and prepare us for something good just about to begin, we come to the Waltz itself. But Chopin has done an unusual thing—against the regulation three-pulse left-hand part he has written a two-pulse tune in the top voice of the right hand part.



This Waltz falls into a number of contrasted sections. We will call the one of which the beginning has just been quoted A. The form is then

A(9) B(41) C (57) B(73) D(89) B(105) E(121) B(165) A(181) B(213)
D(229) D(245) B(261) Coda(277).

The bars have been given in brackets, as most people have a copy of Chopin's Waltzes, and the teacher may care to study the construction of the piece at home before playing it to the class. It is not at all necessary that the class should learn the order of this long list of subject matter, but they should become familiar with the different subjects and get the general idea that the composer has invented five good and well contrasted tunes, in Waltz rhythm and style, and then arranged them in masterly fashion so as to give a feeling of lots of variety—and yet of plenty of unity.

So that the Class may realise the three-against-two of the first tune you might try letting half the class clap the three-rhythm of the left hand and the other half hum the two-rhythm of the right hand. Then reverse the two halves and afterwards drill them in quick changes from the one role to the other. To get them started, beat one in a bar and let half the class clap their three to it, and then the other half sing their two to it. This is the little song—

m : f | m : r | r : m | r : d |
t₁ : l₁ | s₁ : d | s₁ : r | s₁ : m |

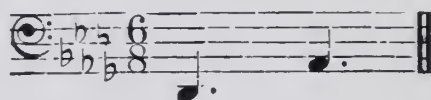
But do not turn a lovely piece into a hard lesson. Do it all in the spirit of play.

BERCEUSE.

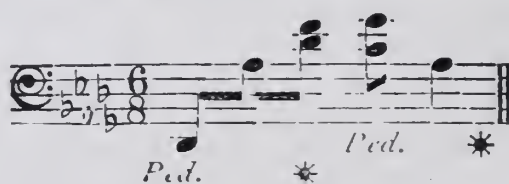
(Record No. D57.)

This piece is a very miracle of expression. The name, of course, means a Cradle Song, and there is a continuous rocking rhythm in the left hand. The music begins with this left-hand rocking rhythm alone. Above this soon comes a melody in the right hand; a few bars later another melody joins it. Then, whilst all the time the left hand part continues unchanged, the right hand part buds and blossoms into all manner of pianistic figurations. The general plan of this right hand part is to become more and more elaborate and rapid towards the middle of the piece, and then gradually to calm down again to less elaborate and rapid passages towards the end, until at last it closes with the simple melody with which it began, followed by a bar of the mere left-hand rocking-rhythm, and a couple of "Amen chords" (so to speak) to finish the piece.

The greatest miracle of the piece comes in here—We have been accustomed in every piece previously heard in this Course, to see composers carrying out the universal principle of "Unity plus Variety" largely by means of modulation to some related key and then modulation back again, with perhaps a good many subsidiary modulations in addition. But here is a longish piece (70 bars of slow tempo) *without a single modulation*. We have also become accustomed to hearing a great variety of harmonies. But here is a whole piece built up on *merely two harmonies*, and those the simple Tonic and Dominant harmonies (*i.e.*, Doh and Soh). Every bar has these two harmonies and no others. Harmonically every bar is the same—save for little passing harmonic embellishments that the right hand may introduce in the course of its drawing of its "filagree." Thus the bass of the whole 70 bars is just this:—



which appears in the form of this simple rhythmic rocking figure:—



A Cradle Piece is a Rest Piece. More than any other piece of music it must express the spirit of complete peace. That is how Chopin obtains his effect of restfulness—by reiteration of the same two harmonies, in the same simple figuration, about seventy times over. And as for variety, he gets that by his ever changing right-hand arabesques.

To get hold of a copy of this piece is easy. Do this and study it carefully before giving your lesson. The plan is as follows:—

Bar 1.—Left-hand rocking figure is established in the mind by being heard alone.

Bar 2.—A Soprano melody in quavers is added in the right hand.

Bar 6.—A Contralto melody creeps in underneath it.

Bar 13.—The Contralto melody is slightly elaborated so as to produce, against the Soprano melody, the effect of continuous semiquavers.

Bar 14.—The Contralto melody drops out again, and we hear the Soprano melody with a sort of chiming bells effect added (A flats above and below it).

Bar 18.—The right-hand part dissolves into demisemiquavers.

Bar 22.—Right-hand in parallel thirds, in triplet rhythm

Bar 26.—Right-hand part broken up by rests.

Bar 30.—Thirds in triplets again.

Bar 34.—Chords in right hand.

Bar 36.—Demisemiquavers.

Bar 38.—Sixths, broken into triplet demisemiquavers.

Bar 43.—Shakes, followed by more demisemiquavers.

Bar 46.—Back to semiquaver movement and greater simplicity.

Bar 50.—Triplet semiquavers

Bar 54.—Semiquavers.

Bar 62.—Back to the simple quaver melody at last.

Bar 67.—Left-hand alone.

Bar 68-9.—Full Close.

It would be undesirable and probably impossible to point all that out to a class, unless they had the music in front of them. But the teacher should always know more than the class, and if he has given half-an-hour to grasping the wonderful detail of this piece he will be the better able to draw its general features out of his pupils.

PRELUDE IN C MINOR (OP. 28, No. 20).

(Record No. E10.)

Only thirteen bars! No longer than a single verse of a hymn tune! This piece makes its effect by its beautiful harmonies. Compare this tiny piece, with its constant changes of chord, with the long *Berceuse* entirely made out of two chords. One realises what varieties of means Chopin used for his varying ends.

WALTZ IN D FLAT (OP. 64, No. 1).

(Record No. E10.)

This is a very simple little piece in Ternary form (First Section, Contrasting Section, First Section repeated). There is a little story about it that the class may care to know. It is said that the French woman novelist, George Sand, had a little dog that used to run after its own tail, and that one day she said to Chopin—"If I had

your talent I would improvise a valse for that dog." So Chopin sat down at the piano and did so. And this is the improvisation written down. Whether the tale be true or not, the suggestion of the dizzily-turning dog can be readily enough discovered from the very first bar. Apparently he takes a rest in the middle section and then starts again. This is the most popular of all Chopin's Waltzes.

ADDITIONAL RECORDS.

Record Nos.			
3-07923.	VIOLIN SOLO	<i>Nocturne in E flat (Piano solo arranged)</i>	Heifetz, Piano Accompaniment
D264.	PIANO SOLO	<i>Funeral March</i>	Pachmann
D264.	PIANO SOLO	<i>Prelude, Op. 28, No. 4</i>	Pachmann
D264.	PIANO SOLO	<i>Etude, Op. 10, No. 5</i>	Pachmann
D263.	PIANO SOLO	<i>Nocturne in G</i>	Pachmann
D263.	PIANO SOLO	<i>Nocturne in F</i>	Pachmann
D82.	PIANO SOLO	<i>Etude in A flat</i>	Irene Scharrer
D82.	PIANO SOLO	<i>Etude in F minor</i>	Irene Scharrer
D82.	PIANO SOLO	<i>Etude in E flat</i>	Irene Scharrer

CLASSICAL MUSIC
AND
ROMANTIC MUSIC

SUBJECT XIII.—“CLASSICAL” MUSIC AND “ROMANTIC” MUSIC.

PUPILS’ NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

BACH	<i>Fugue*</i>	Mrs. Gordon Woodhouse
MOZART	<i>Overture to “Figaro”</i>	New Symphony Orchestra
SCHUMANN	<i>Arabesque</i>	de Greef
CHOPIN	<i>Prelude in C minor (Op. 28, No. 20)</i>	Moiseivitch
WAGNER	<i>Siegfried’s Funeral March</i>	Royal Albert Hall Orch.

(All the above are taken from preceding programmes.)

WHAT WE MEAN BY “ROMANTIC” MUSIC.

By *Beauty* in music we mean charm of melody and harmony, perfection of form, &c.

By *Feeling* in music we mean what touches our hearts and appeals to our imagination.

Roughly speaking we generally find more pure Beauty in the works of Handel, Bach, Mozart and Haydn, and more vivid expression of Feeling in the works of Schumann, Mendelssohn and Chopin.

We call the former composers “Classical” and the latter “Romantic.”

But this is only a rough and ready distinction, because there is, for instance, plenty of Feeling in Bach and plenty of Beauty in, for instance, Chopin.

Beethoven’s music is generally considered to be between the two, possessing both qualities very fully.

* Either of those given on page 41.

NOTES FOR THE TEACHER.

This is a very difficult subject to *explain*. The best plan is to let the children hear music of both classes and *feel* the difference. After playing the suggested programme to them, various other pieces may be played (sometimes without first telling them the names of the composers) and their views elicited. Probably it will be found that some children are hopeless at drawing a distinction of this sort, whilst to others it will come very naturally. Do not dwell overmuch on the matter if you find there is a danger of the children developing a "clever" or priggish attitude, and (above all) do not let such an experiment as that proposed degenerate into a guessing competition.

Understand the subject well yourself before tackling it. There is a chapter in *The Book of the Great Musicians* where I have done my best to explain it clearly, and Parry's *Studies of Great Composers* would be found extremely helpful.

Draw analogies from Drawing and Painting. At the "classical" extreme there are mere conventional *decorations* (a good wall-paper design, for example). Then, in between, comes that class of subject-picture which aims *chiefly at beauty*, but also awakens emotions. At the other extreme come subject-pictures where the chief aim seems to be to awaken our dread, or our sympathy, or some other powerful *emotion*, though, of course, there is beauty in them too.

Draw analogies from Literature also. If the children have learnt anything of (say) Pope in their literature lessons, contrast this with something of Wordsworth. Point out that the Romantic movement in Poetry (*e.g.*, as seen in our Lake School) coincided roughly, in point of period, with the similar movement in Music.

With young children you may find it best to leave this subject altogether aside for the present—as also several other subjects throughout the book. You know your children; I don't!

GRIEG

(1843-1907)

SUBJECT XIV.—GRIEG.

PUPILS' NOTES.

(To be shown on Blackboard and copied into Note-Books.)

PROGRAMME.

PIANO SOLO	<i>To the Spring</i>	Una Bourne
ORCHESTRAL PIECE	<i>March of the Dwarfs</i>	Royal Albert Hall Orchestra
SONG	<i>Solveig's Song</i> (from "Peer Gynt")	Galli-Curci
PIANO SOLO	<i>Norwegian Bridal March</i>	Mark Hambourg

GRIEG'S LIFE.

Born 1843. Died 1907. 64 years.

Born and died in Norway.

His mother was a good amateur pianist and taught him to play.

As a youth he was sent to Germany to study, where he had for companions our own Sullivan and other composers afterwards well known.

At first he adopted the German style of composition, but later he realised that he was a Norwegian, and began to write in a style more natural to him. He was greatly influenced by Norwegian Folk Music.

His wife was a fine singer. She came with him to England sometimes, and sang his songs to his accompaniment. She is still living (1921). Both of them were great lovers of the British people.

GRIEG'S CHIEF WORKS.

A great deal of fine PIANO MUSIC, generally in the shorter forms, such as the *Lyric Pieces*.

A very fine PIANO CONCERTO.

SONGS.

Three SONATAS for Piano and Violin. A SONATA for Piano and 'Cello.

A PIANO SONATA.

Music for Ibsen's great play *Peer Gynt*. Afterwards much of this music was arranged in the form of orchestral concert music, in two *Peer Gynt Suites*.

STYLE OF GRIEG'S MUSIC.

Very Romantic and very National.

Never heavy, but often has great poetic feeling.

NOTES FOR THE TEACHER, TO THE SPRING.

(Record No. B1037.)

This is one of the favourite piano pieces of Grieg. All the way through there is a continuous melody, and all the way an accompaniment of repeated triplet chords. At first the melody is in the left hand and the accompaniment in the right. Then in the middle section it is in both hands, with the chords between. In the last section the melody is heard in octaves in the right hand, with the chords also, whilst the left hand adds an arpeggio figure. The general effect is a building-up of fuller-spread tone, as the sections succeed one another, and, emotionally, a growing exaltation. At the end the piece softens down to a hardly-heard *pianissimo*.

MARCH OF THE DWARFS.

(Record No. D150.)

This is one of Grieg's piano pieces made into an orchestral piece by himself. The original will be found in the Fourth Book of the Lyric pieces, Op. 54 (Peter's Edition, 2651, published by Augener, 4s. 4d.); it is note for note like the orchestral version.

The Dwarfs are doubtless Norwegian mountain trolls. Like so much of Grieg's music this piece shows very strongly the influence of Norwegian folk-tune, and of the Norwegian folk-instruments. Grieg was a great lover of the folk and their music. In Finck's *Grieg* there is a little incident recorded by Grieg's friend, Röntgen. It relates to a water trip on one of the fiords.

"Grieg invited a player of the Hardanger fiddle to go along. He performed his tunes for us during the picturesque trip. How this music harmonised with the surrounding scenery! One felt that the one had sprung from the other. Grieg listened delightedly, marking the rhythm with his head, and holding in his hand a cup filled with port wine which every now and then he offered to the *Spielmann* with a 'skal.' 'This is Norway,' he exclaimed, and his eyes sparkled."

The rhythms of Norwegian dance-music are in the piece just to be heard, and perhaps there are in it also reminiscences of the stringed instruments, for the bare fifths of the bass, which are a feature of this as of many other Grieg pieces, suggest a fiddle of some kind, perhaps the Nyckelharpan, which had two melody strings and three *bourdons* (strings which were not to be "stopped" by the fingers, but to give out always their own notes as a "ground" to the music, like the "drones" of a bagpipe).

The piece falls into Simple Ternary Form. The middle section is strongly contrasted to the beginning and ending sections. It almost suggests that the dwarf procession has passed into the distance and

that the fairies have popped out for a time. Then the dwarfs return. A few notes on the very effective orchestration follow—

At the opening the *pianissimo pizzicato* of the Strings is the main feature, but above this we hear a good deal of play made by the Flutes with a little five-note scale motif. Listen acutely and you will hear the muted Horns come in here and there with a soft chord. The *pizzicato* continues, now with detached chords by Wood and Horns added. Then the Strings take to their bows, and repeat the same passage, but with all the Brass and Wood (notice the little Piccolo) added. A passage in which Flutes and Clarinets play again with the five-note scale motif succeeds this. A passage of very delicate texture ends this section. The odd little note that is several times interjected on the second beat of the bar is on the Clarinet and Horns. A *pizzicato* ascending arpeggio on the Strings leads to a high held-note on the Oboe alone, which forms a link with the next section.

A solo Violin then takes up the high note and out of it grows a lovely slow, smooth melody, which is accepted by the rest of the Strings. After a few bars a Clarinet takes up the melody. Then Harp and Flute and Strings *pizzicato* enter with a beautiful little touch of silvery colour. After this, the melody comes again, on the Flute this time, accompanied by Clarinets and Horns. Then the Oboe takes it up, accompanied by string chords. The harp-y passage return and then we come back to the First Section, orchestrated as before. At the end we have again the high held-note on the Oboe, and then two rapid loud chords to finish.

Just before the end of the First Section, each time it comes, is a long sustained chord for Wood Wind that may arouse curiosity. The instruments here are the Clarinets and Bassoons.

It will be seen that this is a most excellent Record for the study of Wood-Wind effects.

SOLVEIG'S SONG.

(Record No. 2-033059.)

A summer day in the north of Norway. A hut in the forest. A woman sits in front of it spinning, and, as the wheel goes round, sings of her long-absent lover. "Winters and springs and summers come and go, and he does not return," so she sings, "and winters and summers and springs may still come and go but at last he will return." Then she breaks off her song and calls her goats, which are straying, and sings again: "God keep thee," she sings, "wherever thou art; here I am waiting, as I promised to wait, and if thou art dead then we will meet at the footstool of God" (see reference to Ibsen's *Peer Gynt*, from Grieg's music to which this is taken, on page 90).

This piece is not a Norwegian folk-song, but there is (especially in the vocalised goat-calling episode) the suggestion of Norwegian folk-music; in Röntgen's *Reminiscences of Greig* there is a passage which illustrates the way in which the composer was always

getting ideas for such pieces as this. It tells how on the mountain where Grieg was living there were two huts in which lived the dairymaids who had followed the cattle up to their summer pasture :—

“ In the evening we visited them, and, after some resistance, they were persuaded to sing. For the first time I heard Norwegian folk songs at their source. And how effective they were there ! Frants Beyer told us how, in the morning, when the cows were being milked and the dairymaids sang as they milked, he had put his music paper on one of the animals and thus got the songs ‘ fresh from the cow.’ ”

Röntgen tells how on the occasion of the visit mentioned Grieg was seen to be taking notes of the music, and later Röntgen found these arranged amongst the composer's papers, and has published some of them.

BRIDAL MARCH.

(Record No. D68.)

This is one of the three pieces in the *Sketches of Norwegian Life*, Op. 19 (Peter's Edition, 1270, Augener 3s. 4d.). Again we see Norwegian peasant customs and peasant music influencing Grieg. Probably it is a bridal procession on foot that is represented here, but the following description of the return of a bridal party from church in their carriages, with the fiddlers in the first carriage playing the bridal march, may be of interest. It comes from the novel *Arne*, by the great Norwegian writer Bjørnsen, an intimate friend of Grieg's (English translation published by Heinemann, price 15/-).

“ There was the sound of fiddles and of loud and merry shouts accompanied by the clatter of horses' hoofs and the rumbling of carriage wheels ; it was a bridal party coming back from the church.

“ . . . The train of the carriages was already turning the corner by the birch copse, and they came galloping along : the horses white with foam, and men and women merry with drink were shouting and singing. Father and son counted carriage after carriage ; there were in all fourteen. In the first sat two fiddlers, and the bride-march rang out through the clear dry air ; a boy stood up behind them, driving. Next came the bride, with a wreath on her head, sitting tall and bright in the rays of the sun ; she was smiling, with her lips curved slightly to one side ; by her side was a man in blue clothes, with a gentle, cheerful face. A long procession followed. They sped on, shouting and singing, and dashed headlong down the hill. The noise of the fiddlers, the shout of merriment, and the rattling of wheels was borne back through the cloud of dust that followed them, then melted into one single sound, which gave place to a dull murmur, and finally died away.”

The teacher who wishes to breathe the Norwegian atmosphere, so as to convey an idea of it to his pupils, might get *Arne*, as also,

perhaps, Harriet Martineau's *Feats on the Fiord* (Dent, Everyman's Library, 2s. 6d.). The latter includes a graphic description of the ceremonies of a Norwegian betrothal.

Like the *March of the Dwarfs* this piece is pervaded by the bare fifths of the Norwegian peasant fiddle music. It is worth while to ask the children what it is that gives this piece its characteristic qualities—what it is by which we feel it to be a Norwegian piece and a piece by Grieg. Probably the correct answer is (a) the fifths mentioned; (b) the strange and unexpected and very piquant harmonies; (c) the jerky rhythms; (d) the little rhythmic, melodic motif out of which so much of it is developed.



No intelligent person enjoys music the worse for really *hearing* it, and it is by having one's attention called to such details as this that the knack of a more complete hearing is at last gained.

ADDITIONAL RECORDS.

Record Nos.			
D157.	ORCHESTRAL PIECE	<i>Anitra's Dance</i> ("Peer Gynt" Suite)	Royal Albert Hall Orchestra
D157.	ORCHESTRAL PIECE	<i>In the hall of the Mountain King</i> ("Peer Gynt" Suite)	Royal Albert Hall Orchestra
D149.	ORCHESTRAL PIECE	<i>Shepherd Boy</i> ("Lyric Suite")	Royal Albert Hall Orchestra
D149.	ORCHESTRAL PIECE	<i>Norwegian Rustic March</i> ("Lyric Suite")	Royal Albert Hall Orchestra

ELGAR

(Born 1857)

ELGAR'S CHIEF WORKS.

Much fine ORCHESTRAL MUSIC, including two fine SYMPHONIES, and the ENIGMA Variations.

A VIOLIN CONCERTO, a 'CELLO CONCERTO.

ORATORIOS.—*The Dream of Gerontius, The Apostles, The Kingdom.*

CHAMBER MUSIC—A Violin and Piano Sonata, a String Quartet and a Piano Quintet.

Songs and Part Songs.

(No piano music.)

STYLE OF ELGAR'S WORKS.

Elgar's music sounds very sincere, and is deeply poetical. He is a great master of the modern Orchestra, and no composer has better understood how to produce all sorts of fine orchestral effects. He often uses a very big Orchestra, containing many instruments that were not found in that of Beethoven, for instance.

NOTES FOR THE TEACHER.

POMP AND CIRCUMSTANCE MARCH, No. 1.

(Record No. D179.)

When we celebrate a Coronation or a Royal Wedding, or Lord Mayor's Day, or an Armistice, or any other event of national or civic character, our finest military bands march through the streets of the capital of the Empire playing—the latest airs from Music Hall and Revue! How poor these airs generally are is proved by their short life—say two years. The need for good British music for our military bands is therefore, great; yet strangely enough our best composers neglect the military band, which offers them chances of enormous audiences that they cannot possibly otherwise obtain.

Seeing this, Elgar, some years ago, decided to write some marches, "Pomp and Circumstance" Marches he called them. "Why," he asked, "should the composer always write in an exacting spirit? . . . My conception of a composer's duty includes his being a bard for the people. He ought to write a popular tune sometimes. The Coronation was a popular function. As to the marches, I have been much among military men, and I have wondered why the quick march, which is what soldiers really march to, has never been treated symphonically. Soldiers too often march to the most trivial music. Why not try to give them something a little better?"

Elgar intended that there should be six of these marches (so far he has published four). His motto for the series was as follows (the lines are from a poem, *The March of Glory*, by Lord de Tabley, 1835-95).

"Like a proud music that draws men to die
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands.
I hear the Nation march
Beneath her ensign as an eagle's wing;
O'er shield and sheeted targe
The banners of my faith most gaily swing,
Moving to victory with solemn noise,
With worship and with conquest, and the voice of myriads."

The first of the Marches (the one of this Record) has become very popular. At the time of King Edward's Coronation, Elgar wrote a *Coronation Ode* (the words by A. C. Benson), and in it he introduced a stirring tune from this March. This has become very popular as a separate song, and, as *Land of Hope and Glory*, is everywhere known. The Record does not give the whole long March in full, but includes this tune in thrilling fashion. It should be noted that the version given is one for concert orchestra, not for military band. As a concert piece the March is very well known. The chief orchestral features are as follows:—

After the Brass calls of the brief Introduction we get the melody of *Land of Hope and Glory* played by Clarinets, Horns and Violins, with the accompaniment of soft chords for Strings, Bassoons and

two Harps (listen keenly for these ; here is just one of those little touches that the thoughtless listener altogether loses) and Kettle-drums. Then, almost the Full Orchestra takes up the same passage ; notice the single clash of the Cymbals as it does so (the tune itself is here given to Cornets, doubled by Clarinets and Flutes). More Brass calls, and another verse of the tune by Full Orchestra. This time a little roll, at every beat, on the Small (military) Drum, is a feature.

TO THE CHILDREN.

(Record No. D155.)

This is one of the delightful songs sung by the Organ Grinder, in the children's play, *The Starlight Express*. The words are by Algernon Blackwood, the novelist who was one of the two authors of the play.

O children, open your arms to me,
 Let your hair fall over my eyes ;
 Let me sleep a moment—and then awake
 In your gardens of sweet surprise !
 For the grown-up folk
 Are a wearisome folk,
 And they laugh my fancies to scorn,
 My fun and my fancies to scorn.

O children, open your hearts to me
 And tell me your wonder-thoughts
 Who lives in the palace inside your brain ?
 Who plays in its outer courts ?
 Who hides in the hours to-morrow holds ?
 Who sleeps in your yesterdays ?
 Who tiptoes along past the curtained folds
 Of the shadow that Twilight lays ?

O children, open your eyes to me
 And tell me their visions too,
 Who squeezes the sponge when the salt tears flow
 To dim their magical blue ?
 Who brushes the fringe of their lace-veined lids ?
 Who trims their innocent light ?
 Who draws up the blinds when the sun peeps in ?
 Who fastens them up at night ?

Then, children, I pray you sing low to me,
 And cover my eyes with your hands ;
 O kiss me again till I sleep and dream
 That I'm lost in your fairylands ;
 For the grown-up folk,
 Are a troublesome folk,
 And the book of their childhood is torn,
 Is blotted—and crumpled—and torn.

The tramp organ-grinder in the play was a great friend of children, and always had them round him. His part was beautifully sung by Charles Mott, who later was killed in the war, and it was he who made this Record.

The orchestral imitation of the grinder's organ will be noticed. The book from which the play was taken was Algernon Blackwood's, *A Prisoner in Fairyland* (Macmillan, 8s. 6d.).

The various songs (including the one of this Record) are published by Messrs. Elkin, as is also a Suite for Piano, made up of this and other numbers from the music of the play.

LA CAPRICIEUSE.

(Record No. 4-7951.)

This is an early piece of Elgar's. The Form is perfectly simple—a First Section (freakish) followed by a Second Section (more lyrical) and the First Section again. The Record gives a wonderful exhibition of neat Violin execution.

THE TAME BEAR: THE WILD BEARS.

(Record No. D178.)

When Elgar was twelve years old he wrote some music for a children's play. Nearly forty years later he took some of this music and re-worked it and arranged it in the form of two Orchestral Suites—the *Wand of Youth* Suites. The two pieces on this Record are from the second of the suites. They form a finely contrasting pair, quite carrying out the suggestion of contrast in their names.

In listening to *The Tame Bear* we may, if we like, imagine the creature dancing to the music of its master's panpipes. The whole piece is skilfully made out of one theme, the variety being got by slight changes in its treatment and in changes of key.

In *The Wild Bears* we have three separate little musical themes alternating. The orchestration is very vivid and tends to get more elaborate and more exacting as the piece progresses.

A piano solo arrangement of the two *Wand of Youth* Suites is published by Messrs. Novello (each 5/-). They are marked by the composer as his "Op. 1, A" and "Op. 1, B" respectively.

ADDITIONAL RECORDS.

Record Nos.			
D175.	ORCHESTRAL PIECES	<i>Bavarian Dances 1 and 2</i>	The Symphony Orch.
D456.	SONGS	" <i>My old tunes,</i> " " <i>The Starlight Express,</i> " " <i>Curfew Song</i> "	Charles Mott, with Orchestral accomp.
D458.	SONG	<i>The Laugher's Song</i>	Agnes Nicholls.
D458.	SONG	" <i>Hearts must be soft shiny dressed</i> "	Agnes Nicholls and Charles Mott, with Orch. accomp.
D48.	ORCHESTRAL PIECE	<i>Overture</i> (1st " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D48.	ORCHESTRAL PIECE	<i>Sun Dance</i> (1st " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D48.	ORCHESTRAL PIECE	<i>Serenade</i> (1st " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D48.	ORCHESTRAL PIECE	<i>Little Bells</i> (2nd " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D468.	ORCHESTRAL PIECE	<i>Fairy Pipers</i> (1st " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D468.	ORCHESTRAL PIECE	<i>Moths and Butterflies</i> (2nd " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D468.	ORCHESTRAL PIECE	<i>March</i> (2nd " <i>Wand of Youth</i> " Suite)	The Symphony Orch.
D468.	ORCHESTRAL PIECE	<i>Fairies and Giants</i> (1st " <i>Wand of Youth</i> " Suite)	The Symphony Orch.

HINTS
ON THE USE
OF
THE GRAMOPHONE

HINTS ON THE USE OF THE GRAMOPHONE.

The gramophone is a musical instrument, and should be treated as such. It warrants as much care as a pianoforte.

Great care should be exercised to see that the motor is not over-wound, or strained in the winding. The motor should be wound up fully for each record played, in order that the turntable can rotate at its normal and even speed, thus ensuring a perfect reproduction of a record. After use allow the motor to run down in order to relax the tension of the mechanism.

Do not oil the mechanism of a gramophone too frequently. When oiling this instrument, use the best and proper lubricants, to be obtained from "His Master's Voice" accredited dealers.

Remember, the sound-box of a gramophone is the "nerve-centre" of the instrument. It is a delicate apparatus, expensive to replace. The utmost care should be taken of this fitting. The needle should be tightly screwed in the needle-holder attached to the sound-box, and the point of the needle placed lightly upon the edge of the record about to be played, after the record has been allowed to rotate several times on the turntable to get up full speed.

When using the ordinary steel needles, it is imperative to use a fresh one for each record, in order to minimise the wear of the disc. One "His Master's Voice Tungstyle" needle can be used for about fifty records. The fine tungsten steel point of the "Tungstyle" needle is very thin, and soon bends if dropped heavily upon a record. It will not stand harsh treatment.

Before playing a record see that the speed indicator is set at speed 78 for "His Master's Voice" gramophones. Unless the indicator is properly set, the music on the record is played at an incorrect pitch and tempo. The speed indicator usually receives very little attention, and

consequently the musical value of the records is often marred.

Keep the turntable and other exposed parts of the gramophone free from dust.

In using a gramophone in a hall or large room, place the instrument so that the horn or resonating chamber is on a level with the faces of the audience. *Never place the gramophone on a high platform*, or the sound waves will pass over the heads of the people sitting in the hall.

The gramophone responds quickly to the acoustic properties of a hall. The instrument sounds well in a room seating anything up to 350 people. It is not advisable to use the gramophone to a larger number of people, unless the hall has abnormally good "carrying" qualities.

Records should be dusted well and often, with a silk handkerchief, or plush pad. The minute grooves should be kept as clean as possible. Store records in a cool place, and never leave them in the sun, near a fire, or in close proximity to radiators. Records are brittle and fragile; they will not stand being thrown about.

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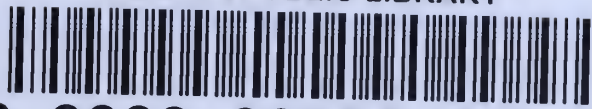
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